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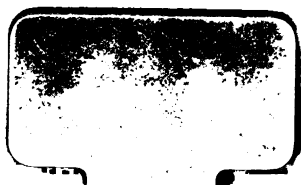
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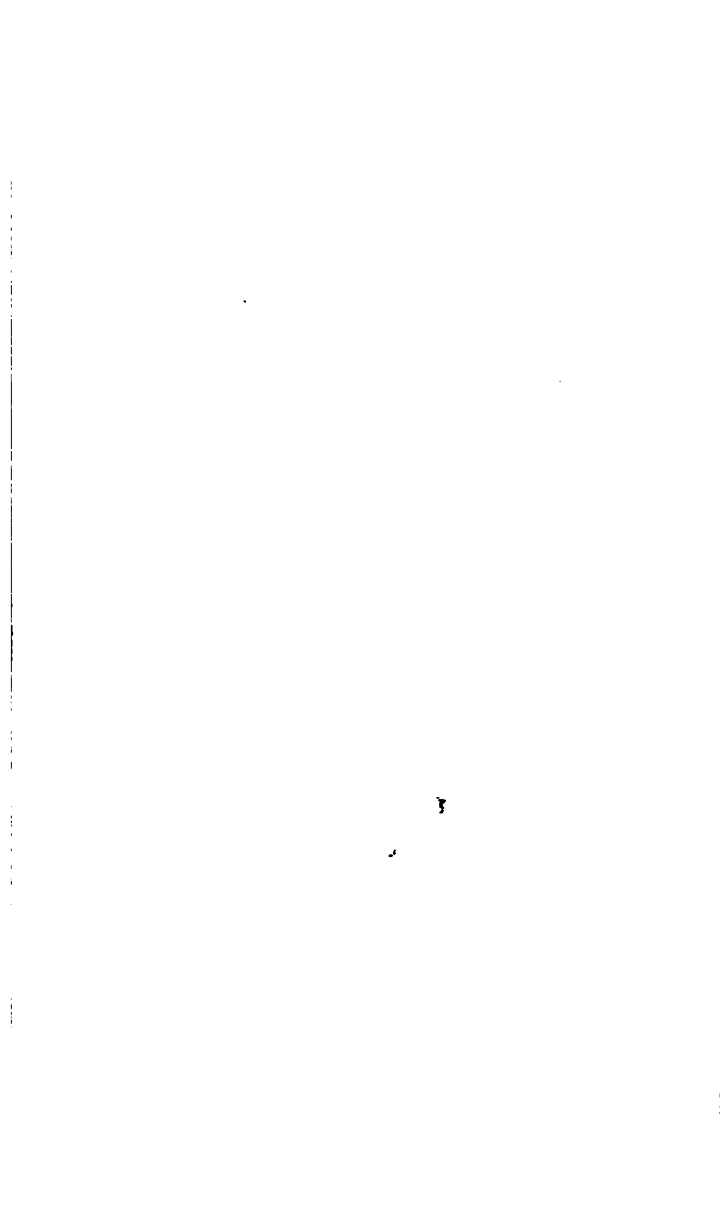
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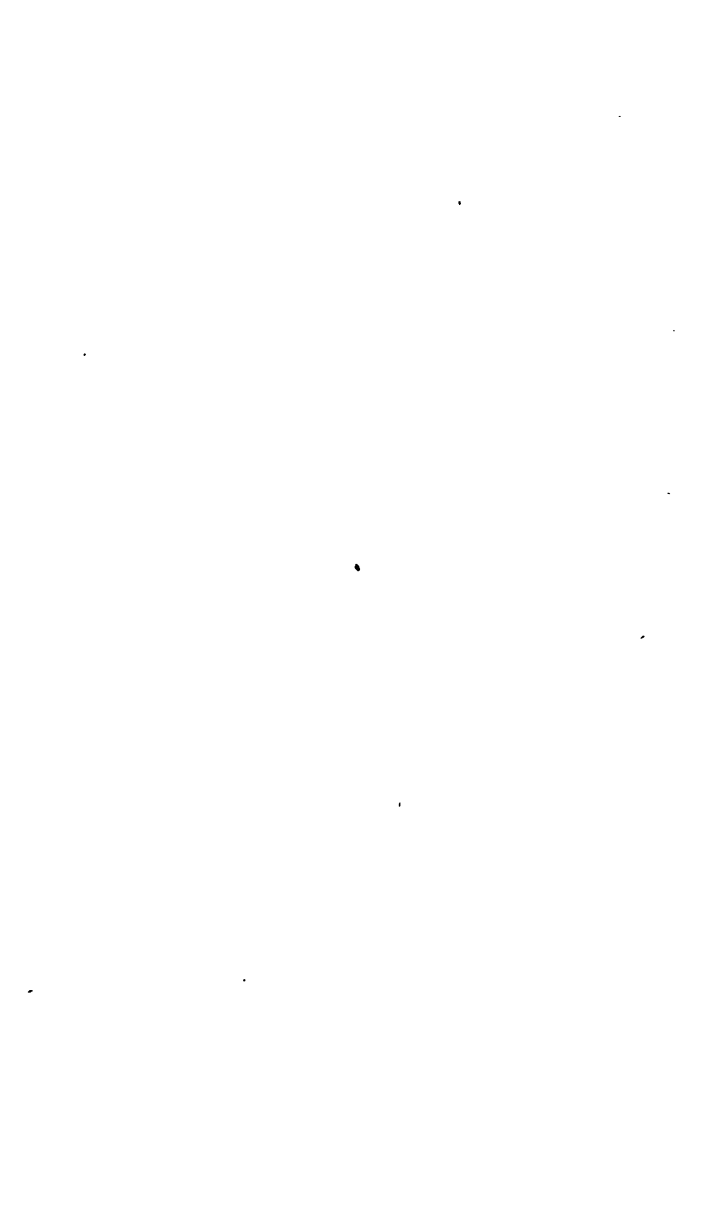
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# A NEW ENGLISH GRAMMAR;

IN WHICH THE PRINCIPLES OF THAT SCIENCE  
ARE FULLY EXPLAINED, AND  
ADAPTED TO THE COMPREHENSION OF YOUNG PERSONS;

CONTAINING A

## SERIES OF EXERCISES

FOR PARSING, FOR ORAL CORRECTION, AND FOR WRITING;

WITH

QUESTIONS FOR EXAMINATION.



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Edited by

THE REV. BRANDON TURNER, M.A.

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# P R E F A C E.

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AMONG the serious defects that have prevailed in our systems of elementary instruction, none has been more evident than the imperfect manner in which the grammar of our own language has been taught. In many schools, instruction in the principles of English grammar has been wholly omitted; as if correctness in speaking and writing would be acquired by practice, or in the study of other languages. Even in those schools where a different system has prevailed, the pupils have derived but little practical benefit; for the text-books in use have been so complex and obscure, or so brief and defective, and the plan of teaching so entirely a work of memory, that many of our countrymen in the present day, whose education has been confined to their own language, are unable to speak or even write grammatically. This national defect is to be attributed, in a great measure, to the almost exclusively classical character of our educational establishments; which has led those learned men, who have been engaged in the teaching of youth, to employ their talent in illustrating the languages of Greece and Rome rather than in elucidating their own; and, therefore, the task of constructing an English Grammar has been left to less qualified individuals.

Nothing can more thoroughly illustrate this fact than the circumstances under which the popular Grammar of Lindley Murray was composed. It appears, from his own account, that the science of grammar had occupied but little of his attention until he was employed to prepare a new compilation on that subject. But, notwithstanding, the work which he produced was so superior to any then in use, that immediately on its appearance it became the text-book in almost every school; and the continuance of its popularity has led many to believe that no farther improvement could be made. Yet, how

few pupils have derived a practical knowledge of grammar from his work.

As class-books, Murray's Grammar and Exercises have been found so incumbered with rules and examples, that the memory of the pupil is fatigued by their prolixity, and his understanding confused by their numerous contradictions, which, even with the help of the Key, he is unable to reconcile with each other. Nor has the case been much amended by the modifications of his works which have appeared from time to time under different titles. In these oracular digests, the rules and illustrations have been so greatly abridged, as to be utterly unfit for the purposes of grammatical instruction.

With this conviction upon his mind, the Editor of the present work was persuaded that the defects referred to could only be overcome by the adoption of a New English Grammar, and of a different plan of instruction from that which has been generally followed. He was confirmed in this opinion on examining the various grammatical works in use in the national schools of France and America. Among these, the "Institutes of Grammar," by Gould Brown, appeared to him so well suited to the purposes of instruction, that he has adopted it as the basis of the present work; and his own part of the task has been limited to such changes and modifications as, after much reflection, he judged necessary for the plan he had in view—the production of a practical Grammar for the use of English schools.

In its present form, it is believed that this Grammar will be found to possess many advantages over any other now in use. There is nothing in it which any pupil of common abilities will find difficult to understand or apply. Its greatest peculiarity is, that it requires the pupil to speak or write a great deal, and the teacher very little. It is the plain didactic method of definition and example, rule and exercise, which no man who means to teach grammar will ever abandon for another. There is only one way in which grammar can be successfully taught; which is to cause the principal definitions and rules to be so thoroughly committed to memory, that they may ever afterwards be readily applied. But it is at this point that the pupil

generally feels the commencement of his difficulties, from the number and abstruse character of the rules he has to learn, and his inability to apply them. In the present work, the rules have been shortened, reduced in number, and expressed in a clear and simple manner, so as to render them more easy and intelligible.

As grammar is a practical art, it is the plan of this work to bring every doctrine which has been learned into immediate and constant application; and, for this purpose, a complete series of exercises, adapted to its several parts, has been given, with notices of the manner in which they are to be used, according to the place assigned them: and Parsing, which is so essentially necessary in grammatical instruction, commences immediately after the first lesson of Etymology. The pupil is then alternately exercised in learning rules, in applying them in parsing, and in orally correcting the examples of false syntax. In this manner, he is progressively conducted through all the primary definitions and rules of grammar; and if this be performed according to the order prescribed, it cannot fail to render them perfectly familiar, and of easy application, so as to secure his farther progress. The same plan has been followed in Syntactical Parsing; and it is hoped, that the importance of such a method of instruction will particularly commend the work to teachers of youth. A series of questions has been appended at the foot of the page for the examination of classes, and the definitions and rules have been so expressed as to supply the answer, which the pupil should be accustomed to recite with clearness and fluency.

While precision and simplicity have thus been attended to, and a scheme of teaching and a system of examination suggested, care has been taken to reduce the illustrations and examples to a moderate compass, by the omission of those unnecessary details which occupy so large a space in other grammars. Thus, in the chapter of Prosody, a few examples only of the rules of punctuation have been given, as exercises in this department can be supplied from the daily lesson in Reading, or the pages of any correctly printed work. A Key to the examples of false syntax has also been dispensed with,

that the scholar might be taught to depend more completely upon his own judgment and industry. By these omissions, space has been obtained for ample illustrations in the departments of greater difficulty and importance, as will be especially seen in the division of Syntax, and the numerous examples and exercises with which it is accompanied. The Editor, therefore, confidently hopes, that wherever this work is introduced, it will be found so comprehensive and perspicuous, as to form an efficient text-book and guide to correct composition; and yet, that this important branch of education may be comprised within a six months' course.

It must always be kept in mind, however, that the manner of teaching is of more importance than even the text-book. It would be as hopeless to expect proficiency from a pupil who had merely committed the rules to memory, as it would be to make him a skilful arithmetician without working the sums. In addition therefore to the examples and exercises by which every rule is illustrated, and which in this work are merely supplied as specimens, the careful teacher will suggest others, according to the capacity of his pupils. The reading lesson of the day might supply them; and thus the scholars, instead of being confined to the pages of the Grammar, would become accustomed to parse at sight—and in this manner their understandings would be exercised, and their emulation excited. It is by such instruction only that grammar can be rendered an interesting study to the youthful mind, and that the scholar can be effectively taught to express his sentiments with propriety, and to write his native language with correctness and elegance.

B. T.

*London, Jan. 1, 1840.*

# CONTENTS.

	PAGE
Definition and Division of the Subject . . . . .	1

## PART I.—ORTHOGRAPHY.

Of Letters . . . . .	page 2	Of Spelling . . . . .	5
Rules for the Use of Capitals . . . . .	3	Rules for Spelling . . . . .	6
Of Syllables and Words . . . . .	4	Exercises in Orthography . . . . .	8

## PART II.—ETYMOLOGY.

Of the Parts of Speech . . . . .	10	speech, and the classes and modifications of the articles, nouns, adjectives, and pronouns . . . . .	38
Chap. I.—Examples for Parsing—merely to distinguish and define the different parts of speech . . . . .	12	Of the Verb . . . . .	41
Of the Article . . . . .	14	Moods . . . . .	42
Noun . . . . .	15	Tenses . . . . .	43
Persons . . . . .	17	Persons and Numbers . . . . .	45
Numbers . . . . .	18	Conjugation of Verbs . . . . .	47
Genders . . . . .	20	Active Verbs . . . . .	48
Cases . . . . .	22	Passive Verbs . . . . .	61
Declension of nouns . . . . .	23	Irregular Verbs . . . . .	65
Chapter II.—Examples for Parsing—to distinguish and define the different parts of speech, and the classes and modifications of the articles and nouns . . . . .	24	Defective Verbs . . . . .	70
Of the Adjective . . . . .	26	Of the Participle . . . . .	71
Comparison of Adjectives . . . . .	27	Chapter V.—Examples for Parsing—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, adjectives, pronouns, verbs, and participles . . . . .	75
Chapter III.—Examples for Parsing—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, and adjectives . . . . .	30	Of the Adverb . . . . .	78
Of the Pronoun . . . . .	33	Conjunction . . . . .	81
Declension of Pronouns . . . . .	36	Preposition . . . . .	82
Chapter IV.—Examples for Parsing—to distinguish and define the different parts of		Interjection . . . . .	83
		Chapter VI.—Examples for Parsing—to distinguish and define the different parts of speech, and all their classes and modifications . . . . .	84
		Exercises in Etymology . . . . .	87

## PART III.—SYNTAX.

Introductory Definitions . . . . .	91	classes; mentioning their modifications in order; pointing out their relation, agreement, or government; and applying the Rules of Syntax . . . . .	9
Rules of Syntax . . . . .	93		
Chapter VII.—Examples for Syntactical Parsing—distinguishing the different parts of speech, and their			

	PAGE		PAGE
Rules of Syntax, with Examples, Exceptions, Notes, Observations, and False Syntax . . . . .	106	Rule XVII. Of Prepositions	151
Rule I. Of Articles . . . . .	106	Rule XVIII. Of Interjections . . . . .	155
Rule II. Of the Nominative to a Verb . . . . .	111	Rule XIX. Of the Possessive Case . . . . .	156
Rule III. Of words in Apposition . . . . .	112	Rule XX. Of the Objective Case after a Verb or Participle . . . . .	158
Rule IV. Of Adjectives . . . . .	114	Rule XXI. Of the same Case after a Verb as before it . . . . .	160
Rule V. Of the Pronoun and Antecedent . . . . .	120	Rule XXII. Of the Objective Case after a Preposition . . . . .	162
Rule VI. Of the Pronoun and Collective Noun . . . . .	128	Rule XXIII. Of the Infinitive Mood . . . . .	163
Rule VII. Of the Pronoun and joint Antecedents . . . . .	129	Rule XXIV. Of the Infinitive after the active verbs <i>bid, dare, feel, &amp;c.</i> . . . .	165
Rule VIII. Of the Pronoun and disjunct Antecedents . . . . .	130	Rule XXV. Of the Nominative Case Absolute . . . . .	165
Rule IX. Of the Verb and Nominative . . . . .	131	Rule XXVI. Of the Subjunctive Mood . . . . .	167
Rule X. Of the Verb and Collective Noun . . . . .	134	Promiscuous Examples of False Syntax . . . . .	169
Rule XI. Of the Verb and joint Nominatives . . . . .	135	General Rule of Syntax . . . . .	172
Rule XII. Of the Verb and disjunct Nominatives . . . . .	139	Chapter VIII. — Examples for Parsing—to exemplify the Exceptions and Observations under the Rules of Syntax and the Notes	174
Rule XIII. Of Verbs connected by a Conjunction . . . . .	140		
Rule XIV. Of Participles . . . . .	142		
Rule XV. Of Adverbs . . . . .	145		
Rule XVI. Of Conjunctions	148		

## PART IV.—PROSODY.

Of PUNCTUATION . . . . .	179	Of VERSIFICATION . . . . .	200
Of the Comma . . . . .	180	Of Iambic Verse . . . . .	201
Semicolon . . . . .	185	Of Trochaic Verse . . . . .	203
Colon . . . . .	186	Of Anapæstic Verse . . . . .	204
Period, and the Dash	186	Of Dactylic Verse . . . . .	204
Note of Interrogation	188	Of Reading Verse . . . . .	205
Note of Exclamation	188	Chapter IX.—Examples for Prosodical Parsing—exemplifying the several Figures of Etymology, of Syntax, and of Rhetoric; and the principles of Punctuation, Utterance, and Versification . . . . .	207
Parenthesis . . . . .	189		
Other Marks . . . . .	190		
Of UTTERANCE—of Pronunciation—of Elocution	192		
Of FIGURES—of Etymology—of Syntax—of Rhetoric . . . . .	194, 197		

## APPENDIX.

Chapter I. Of Derivation . . . . .	215
Chapter II. Of Style . . . . .	226
Chapter III. Of the Sounds of the Letters, &c. . . . .	230

# A NEW ENGLISH GRAMMAR.

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ENGLISH GRAMMAR is the art of speaking, reading, and writing the English language, according to established rules.

It is divided into four parts; namely, Orthography, Etymology, Syntax, and Prosody.

Orthography treats of the nature and power of letters, and their formation into words.

Etymology treats of the different parts of speech, into which words are divided, and their classes and modifications.

Syntax treats of the relation, agreement, government, and arrangement, of words in sentences.

Prosody treats of punctuation, utterance, figures, and versification.

Obs.—As our grammatical terms are derived from the Greek language, it may assist the pupil in more thoroughly comprehending them, to know their literal meaning.

GRAMMAR is derived from *gramma*, a letter,—and the term is applied generally, because letters are the component parts of language.

ORTHOGRAPHY is composed of *orthos*, right, and *graphie*, writing.

ETYMOLOGY is composed of *etymos*, true, and *logos*, speech.

SYNTAX is derived from *syn*, together, and *taxis*, placing,—applicable to the putting together of words to form a sentence.

PROSODY is derived from *prosodia*, a song,—thus referring to the melody and pronunciation of language, which it is the object of prosody to regulate.

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What is English Grammar? How is it divided? Of what does Orthography treat? Of what does Etymology treat? Of what does Syntax treat? Of what does Prosody treat?



## PART I.—ORTHOGRAPHY.

Orthography treats of the nature and power of letters, and their formation into words.

## OF LETTERS.

A *Letter* is a character used in printing or writing, to represent an articulate sound.

An articulate sound, is a distinct sound produced by the organs of speech.

The English alphabet consists of twenty-six letters; *A a, B b, C c, D d, E e, F f, G g, H h, I i, J j, K k, L l, M m, N n, O o, P p, Q q, R r, S s, T t, U u, V v, W w, X x, Y y, Z z.\**

## CLASSES OF LETTERS.

The letters are divided into *vowels* and *consonants*.

The *vowels* are *a, e, i, o, u*, and sometimes *w* and *y*; and are so called because they form a perfect sound when uttered alone..

The *consonants* are all the other letters of the alphabet; and are so called because they cannot be uttered without the aid of a vowel.

*W* and *y* are consonants when they go before a vowel heard in the same syllable; as in *wine, twine, whine, ye, yet, youth*: in all other cases they are vowels; as in *newly, deny, eyebrow*.

## CLASSES OF CONSONANTS.

The consonants are divided into *mutes* and *semivowels*.

A *mute* is a consonant which cannot be sounded at all without a vowel. The mutes are *b, d, k, p, q, t*, and *c* and *g* hard.

A *semivowel* is a consonant which can be imperfectly

\* For the names and powers of letters, see Appendix, Chap. III.

Of what does Orthography treat? What is a *Letter*? What is an articulate sound? How many letters are there in English? Repeat them. How are the letters divided? What letters are vowels? Why are they called vowels? Repeat them. What letters are consonants? Why are they called consonants? Repeat them. When are *w* and *y* consonants? and when, vowels? How are the consonants divided? What is a mute? what consonants are mutes? What is a semivowel? what consonants are semivowels?

sounded without a vowel. The semivowels are *f, h, j, l, m, n, r, s, v, x, z*, and *c* and *g* soft.

Four of the semivowels, *l, m, n*, and *r*, are termed *liquids*, on account of the fluency of their sounds.

#### FORMS OF THE LETTERS.

In the English language, the Roman characters are generally employed; sometimes, the *Italic*; and occasionally, the *Old English*.

The letters have each *two forms*, by which they are distinguished as *capitals* and *small letters*.

Small letters constitute the body of every work; and capitals are used only for distinction.

### RULES FOR THE USE OF CAPITALS.

#### RULE I.—TITLES OF BOOKS.

The titles of books and the heads of their principal divisions, should be printed in capitals. When books are merely mentioned, the chief words in their titles begin with capitals, and the other letters are small; as, “*Scott’s Lay of the Last Minstrel.*”

#### RULE II.—FIRST WORDS.

The first word of every sentence should begin with a capital.

#### RULE III.—NAMES OF THE DEITY.

All names of the Deity should begin with capitals; as, *God, Jehovah, the Almighty, the Eternal, the Supreme Being.*

#### RULE IV.—PROPER NAMES.

Titles of office or honour, and proper names of every description, should begin with capitals; as, *Queen Victoria, Archbishop of Canterbury, William, London, the Park, the Thames, the British Museum, the Parliament.*

What letters are called liquids, and why? What characters are employed in English? What distinction of form do we make in each of the letters? What is said of small letters? and why are capitals used? How many rules for capitals are there? and what are their heads? What says Rule 1st of *titles of books*?—Rule 2d of *first words*?—Rule 3d of *names of the Deity*?—Rule 4th of *proper names*?

## RULE V.—OBJECTS PERSONIFIED.

The name of an object personified, when it conveys an idea strictly individual, should begin with a capital; as,  
 “O *Winter*, ruler of th’ inverted year.”

## RULE VI.—WORDS DERIVED.

Words derived from proper names of persons or places, should begin with capitals; as, *English, French, Italian.*

## RULE VII.—I AND O.

The words *I* and *O* should always be capitals.

## RULE VIII.—IN POETRY.

Every line in poetry should begin with a capital.

## RULE IX.—EXTRACTS.

The first word of a full extract, of a distinct speech, or of a direct quotation, should begin with a capital; as, “Death is certain.” “Judge not, that ye be not judged.” “Solomon says, ‘The fear of the Lord is the beginning of knowledge.’”

## RULE X.—CHIEF WORDS.

Other words of particular importance, and such as denote the principal subjects of discourse, may be distinguished by capitals. Proper names frequently have capitals throughout; as, *VICTORIA*, or *VICTORIA*.

## OF SYLLABLES AND WORDS.

A *Syllable* is a sound pronounced by a single impulse of the voice; it is represented by one or more letters, and is either a word or a part of a word; as, *a, an, ant, strength.*

A *Word* is an articulate sound used by common consent as the sign of an idea.

In every word there are as many syllables as there are distinct sounds; as, *con-grat-u-late.*

What says Rule 5th of *objects personified*?—Rule 6th of *words derived*?—Rule 7th of *I and O*.—Rule 8th of *poetry*?—Rule 9th of *examples*?—Rule 10th of *chief words*? What is a *Syllable*? How is a sound represented? What is a *Word*? Can the syllables of a word be perceived by the ear?

A word of one syllable is called a *monosyllable*; a word of two syllables, a *dissyllable*, a word of three syllables, a *trissyllable*; and a word of four or more syllables, a *polysyllable*.

Obs.—Mono-syllable is derived from the Greek word *monos*, one.

Dis-syllable from *dis*, two.

Tris-syllable from *treis*, three.

Poly-syllable from *polys*, many.

A *diphthong* is two vowels joined in one syllable; as, *ea* in *beat*, *ou* in *bound*: they are divided into proper and improper.

A *proper diphthong*, is a diphthong in which both the vowels are sounded at once; as, *oi* in *noise*.

An *improper diphthong*, is a diphthong in which only one of the vowels is sounded; as, *ie* in *friend*.

A *triphthong* is three vowels joined in one syllable; as, *eau* in *beau*, *iew* in *view*.

A *proper triphthong* is a triphthong in which all the vowels are sounded at once; as, *uoy* in *buoy*.

An *improper triphthong*, is a triphthong in which only one or two of the vowels are sounded; as, *eau* in *beauty*, *iou* in *anxious*.

Obs. 1.—The *proper* diphthongs are thirteen; *ay—ia*, *ie*, *io—oi*, *ou*, *ow*, *oy—ua*, *ue*, *ui*, *uo*, *uy*.

Obs. 2.—The *improper* diphthongs are twenty-five; *aa*, *ae*, *ai*, *ao*, *au*, *aw*, *ay—ea*, *ee*, *ei*, *eo*, *eu*, *ew*, *ey—ie—oa*, *oe*, *oi*, *oo*, *ou*, *ow—ua*, *ue*, *ui*, *uy*.

Obs. 3.—The only *proper* triphthong is *uoy*, given in the example above.

Obs. 4.—The *improper* triphthongs are eleven; *awe*, *aye—sau*, *cou*, *cwe*, *eye—ieu*, *iew*, *iou—oew*, *owe*.

#### SPECIES AND FIGURE OF WORDS.

Words are distinguished as *primitive* or *derivative*, and as *simple* or *compound*. The former division is called their *species*; the latter, their *figure*.

A *primitive* word is one that is not formed from any simpler word in the language; as, *wise*, *great*, *connect*.

A *derivative* word is one that is formed from some simpler word in the language; as, *wisely*, *greatly*, *connected*.

A *simple* word is one that is not compounded; as, *watch*, *man*, *never*.

---

What is a word of one syllable called? What is a word of two syllables called? What is a word of three syllables called? What is a word of four or more syllables called? What is a *diphthong*? How are they divided? What is a *proper* diphthong?—an *improper* diphthong? What is a *triphthong*? What is a *proper* triphthong?—an *improper* triphthong? How are words distinguished in regard to *species* and *figure*? What is a *primitive* word? What is a *derivative* word? What is a *simple* word?

A *compound* word is one that is composed of two or more simple words; as, *watchman, nevertheless*.

Permanent compounds are consolidated; as, *bookseller, schoolmaster*: others are formed by the hyphen; as, *ship-builder, cotton-spinner*.

#### SYLLABICATION.

In dividing words into syllables, we are chiefly to be directed by the ear; it may however be proper to observe the following rules.

I. The consonants should generally be joined to the vowels or diphthongs which they modify; as *ap-os-tol-i-cal*.

II. Derivative and grammatical terminations should generally be separated from the radical word; as, *harm-less, shame-ful, learned-ly*.

III. Compounds should be divided into the simple words which compose them; as, *watch-man, never-the-less*.

IV. At the end of a line, a word of two or more syllables may be divided, but a syllable cannot.

#### OF SPELLING.

*Spelling* is the art of representing words by their proper letters.

Oss.—Spelling is acquired by means of the dictionary, and by observation in reading, rather than by the study of written rules. In the orthography of our language many words are variously spelled by the best scholars, and many others are not usually written according to the analogy of similar words; but to be ignorant of orthography as established by our best dictionaries, is justly considered disgraceful. The following rules may be of service to the learner.

#### RULES FOR SPELLING.

##### RULE I.—FINAL F, L, OR S.

Monosyllables ending in *f, l, or s*, preceded by a single vowel, double the final consonant; as, *staff, mill, pass*: except *if, of, as, gas, has, was, yes, is, his, this, us, thus*.

##### RULE II.—OTHER FINALS.

Words ending in any other consonant than *f, l, or s*, do not double the final letter: except *add, odd, ebb, egg, inn, err, burr, purr, butt, buzz, fuzz*, and some proper names.

---

What is a *compound* word? How do permanent compounds differ from others? What guide have we for dividing words into syllables? What are the special rules of syllabication? What is *Spelling*? How is this art to be acquired? How many *es* for spelling are there? and what are their heads? What says Rule 1st of *f, l, or s*?—Rule 2d, of *other finals*?

RULE III.—DOUBLING.

Monosyllables, and words accented on the last syllable, when they end with a single consonant preceded by a single vowel, double their final consonant before an additional syllable that begins with a vowel: as *drum, drummer; admit, admitting.*

Exc.—X final, being equivalent to *ks*, is never doubled.

RULE IV.—NO DOUBLING.

A final consonant, when it is not preceded by a single vowel, or when the accent is not on the last syllable, should remain single before an additional syllable: as, *fail, failing; merit, merited; moral, moralize.*

Exc.—But *l* and *s* final are usually doubled, when the last syllable is not accented: as, *travel, traveller; bias, biassed.*

RULE V.—FINAL LL.

Primitive words ending in *ll*, generally reject one *l*, before *ful, less, ly*, and *ness*: as, *skill, skilful, skillless; full, fully, fulness.*

Obs.—Words ending in any other double letter preserve it double before these terminations; as, *blissful, oddly, stiffness, carelessness.*

RULE VI.—FINAL E.

The final *e* of a primitive word, is generally omitted before an additional termination beginning with a vowel: as, *note, notable; force, forcible; hate, hating.*

Exc.—Words ending in *ce* or *ge*, retain the *e* before *able* or *ous*, to preserve the soft sound of *c* and *g*: as, *peace, peaceable; manage, manageable; courage, courageous.*

RULE VII.—FINAL E.

The final *e* of a primitive word is generally retained before an additional termination beginning with a consonant: as, *tame, tameness; hope, hopeful.*

Exc.—When the *e* is preceded by a vowel, it is some-

What says Rule 3d of the *doubling* of consonants?—Rule 4th *against the doubling* of consonants?—Rule 5th of *final ll*?—Rule 6th of *final e*?—Rule 7th of *final e*?

times omitted; as, *true, truly: awe, awful:* and sometimes retained; as, *rue, rueful: shoe, shoeless.*

#### RULE VIII.—FINAL Y.

The final *y* of a primitive word, when preceded by a consonant, is changed into *i* before an additional termination; as, *merry, merrier, merriest, merrily, merriment: pity, pitied, pities, pitiest, pitiless, pitiful, pitiable.*

Exc.—Before *ing*, *y* is retained to prevent the doubling of *i*; as, *pity, pitying.* Words ending in *ie* dropping the *e* by Rule 6th, change *i* into *y*, for the same reason; as, *die, dying.*

Obs.—When a vowel precedes, *y* should not be changed: as, *day, days; valley, valleys; money, moneys; monkey, monkeys.*

#### RULE IX.—COMPOUNDS.

Compounds generally retain the orthography of the simple words which compose them; as, *whereas, thereof, salesman, renew, uphill, shellfish.*

Exc.—In permanent compounds, the words *full* and *all* drop one *l*; as, *handful, careful, always, withal:* in others, they retain both; as, *full-eyed, all-wise, save-all.*

### EXERCISES IN ORTHOGRAPHY.

As spelling is to be learned from practice, rather than precept, the following examples of false orthography, which the pupil can correct by the foregoing rules, are merely given as specimens of those errors into which careless writers are most apt to fall. The best method of teaching correct spelling is, to dictate sentences, or paragraphs, to be taken down in writing by the pupil. He should also be frequently required to repeat the orthographical rules, so as to impress them upon his mind.

#### EXERCISE I.—CAPITALS.

1. In poetry, I have read Pope's essay on man, Milton's paradise lost, Cowper's task, and Johnson's vanity of human

What says Rule 8th of *final y*?—Rule 9th of *compounds*?

wishes. In prose, I have read Goldsmith's vicar of Wakefield, the life and adventures of Robinson crusoe, and Hume's history of england.

2. fear God. honour the king. love thy neighbour as thyself.

3. The titles omniscient and omnipotent, are applied to the supreme being, to indicate his boundless knowledge and power. He is also called god, because he is good; the creator, because he made all; and the eternal, because he is from everlasting to everlasting.

4. The crown of england was obtained by william the conqueror, duke of normandy, in consequence of the victory of hastings, and the death of harold.

5. "Haste thee, nymph, and bring with thee,  
Jest and youthful jollity,  
Sport, that wrinkled care derides,  
And laughter holding both his sides."

6. National prejudices are often expressed in such epithets as, spanish pride, italian effeminacy, dutch avarice, french levity, and english vanity.

7. Cæsar, describing the rapidity of one of his campaigns, wrote; "i came, i saw, i conquered." The apostrophe is often used in oratory; as, o fortune, o fate, o deadly calamity.

8. "turn, gentle hermit of the dale,  
and guide my lonely way,  
to where yon taper cheers the vale  
with hospitable ray."

9. Let the churlish remember this saying: it is more blessed to give than to receive.

## EXERCISE II.—SPELLING.

1. I broke my staf. To do, I have only to wil it. Pas this way. Smal sins are great dangers. Dost thou answer with an iff? He is always covetting. The scholar is improveing. He stumbles at a molehil.

2. Warr not with the dead. Study elegant penmanshipp. Of all fruits I love the figg and the pearr. Admitt the unfortunate.

3. Even the shadow of crime must be shuned. He was diging in the garden, and proping his vines. The usurper in siting down hazards an overseting. By the goodness of her riging she outstriped every vessel.

4. After toilling for years their work ended in nothing.



Flatterers inflict deeper wounds than open enemies. Do you think to tranquillize the dying by tattling and gossiping?

5. Never willfully injure any one. Quacks sometimes pass for skillful men by assuming odity of manner. Listlessness and crossness make disagreeable society.

6. Inquiring scholars require convincing teachers. Obliging trifles promote durable friendship. What deplorable folly may be exhibited in a man's clothing!

7. Encouragement is the food of youthful improvement. He has a weak judgment, and a guilful tongue.

8. Happiness may endure a few denials. The valleys are filled with decaying trees. The allies are bestrewn with dying leaves.

9. Can a mispent year be redeemed by a well-spent day? The slothful man, afraid of the uphill road, fell asleep by the waterfall, and lost his passport.

## PART II.—ETYMOLOGY.

ETYMOLOGY treats of the different parts of speech, into which words are divided, and their classes and modifications.

### THE PARTS OF SPEECH.

The words of the English language are divided into ten sorts, or Parts of Speech; namely, the Article, the Noun, the Adjective, the Pronoun, the Verb, the Participle, the Adverb, the Conjunction, the Preposition, and the Interjection.

1. **THE ARTICLE.**—An Article is a word placed before nouns, to limit their meaning: there are two articles, *a* or *an*, and *the*.

2. **THE NOUN.**—A Noun is a word which is either the name of a person, animal, place, thing, or idea: as, *George*, *man*, *dog*, *London*, *apple*, *truth*.

Of what does Etymology treat? How many, and what are the parts of speech? What is an article?—Which are the articles? What is a noun?—What examples are given?

3. **THE ADJECTIVE.**—An Adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it: as, A *wise* man; a *new* book; a *fat* ox. You *two* are *diligent*.

4. **THE PRONOUN.**—A Pronoun is a word used instead of a noun, to repeat the idea: as, The boy is learning *his* lesson; *he* is diligent, and therefore *he* soon learns *it*.

5. **THE VERB.**—A Verb is a word which affirms what is said of persons and things: as, I *am* here; the sun *shines*; I *have loved*.

6. **THE PARTICIPLE.**—A Participle is a word derived from a verb, and partakes of the nature of a verb and an adjective; and is generally formed by adding *ing*, *d*, or *ed*, to the verb: thus, from the verb *rule*, are formed three participles, two simple and one compound: as, 1. *ruling*, 2. *ruled*, 3. *having ruled*.

7. **THE ADVERB.**—An Adverb is a word joined to a verb, a participle, an adjective, or another adverb, to define it; and generally expresses time, place, degree, or manner: as, James is *now* here, studying *very* diligently.

8. **THE CONJUNCTION.**—A Conjunction is a word used to connect words or sentences together, so as out of two or more sentences to make but one: as, Thou *and* he are happy, *because* you are good.

9. **THE PREPOSITION.**—A Preposition is a word used to express the relation between different objects or ideas: as, The book lies *before* me *on* the table.

10. **THE INTERJECTION.**—An interjection is a word which expresses some strong or sudden emotion of the mind; as, *Oh! alas!* It is sometimes placed before, and sometimes between, the parts of a sentence: as, *Oh!* I must go. My son, *alas!* is dead.

What is an adjective?—How is this exemplified? What is a pronoun?—How is this exemplified? What is a verb?—How is this exemplified? What is a participle?—How is this exemplified? What is an adverb?—How is this exemplified? What is a conjunction?—How is this exemplified? What is a preposition?—How is this exemplified? What is an interjection?—What examples are given?

## PARSING.

*Parsing* is the analysing or explaining of a sentence according to the definitions and rules of grammar.

A perfect *definition* of any thing or class of things is such a concise description of it as will distinguish that entire thing or class from every thing else.

A *rule of grammar* is some law, by which custom regulates and prescribes the right use of language.

## EXAMPLES FOR PARSING.

## CHAP. I.—ETYMOLOGICAL.

*In the First Chapter, it is required of the pupil—merely to distinguish and define the different parts of speech.*

*The definitions to be given in the First Chapter, are one, and only one, for each word, or part of speech. Thus:*

## EXAMPLE PARSED.

“Lo! the humble ass submits to the burden, and patiently undergoes the toil required of him.”

<i>Lo!</i> . . .	is an interjection.	An interjection is a word which expresses some strong or sudden emotion of the mind.
<i>The</i> . . .	is an article.	An article is a word placed before nouns, to limit their meaning.
<i>Humble</i> . .	is an adjective.	An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun, to describe it.
<i>Ass</i> . . . .	is a noun.	A noun is a word which is either the name of a person, animal, place, thing, or idea.
<i>Submits</i> . . .	is a verb.	A verb is a word which affirms what is said of persons and things.

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What is *Parsing*? What is a perfect *definition*? What is a *rule of grammar*? What is required of the pupil in the FIRST CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “Lo! the humble ass submits to the burden, and patiently undergoes the toil required of him.” [Now parse, in like manner, the three lessons of the *First Chapter*.]

<i>To</i> . . .	is a preposition.	A preposition is a word used to express the relation between different objects or ideas.
<i>The</i> . . .	is an article.	An article is a word placed before nouns, to limit their meaning.
<i>Burden</i> . . .	is a noun.	A noun is a word which is either the name of a person, animal, place, thing, or idea.
<i>And</i> . .	is a conjunction.	A conjunction is a word used to connect words or sentences together.
<i>Patiently</i> .	is an adverb.	An adverb is a word joined to a verb, a participle, an adjective, or another adverb, to define it.
<i>Undergoes</i> . .	is a verb.	A verb is a word which affirms what is said of persons and things.
<i>The</i> . . .	is an article.	An article is a word placed before nouns, to limit their meaning.
<i>Toil</i> . . . .	is a noun.	A noun is a word which is either the name of a person, animal, place, thing, or idea.
<i>Required</i> .	is a participle.	A participle is a word derived from a verb, and partakes of the nature of a verb and an adjective.
<i>Of</i> . .	is a preposition.	A preposition is a word used to express the relation between different objects or ideas.
<i>Him</i> . . .	is a pronoun.	A pronoun is a word used instead of a noun, to repeat the idea.

## LESSON I.

Wisdom, virtue, and happiness, dwell with golden mediocrity. The learned and the ignorant may be exposed to misfortunes.

The religious man fears, the man of honour scorns, to do an ill action.

Youth is the season of improvement. Diligence, industry, and proper improvement of time, are material duties of the young.

We should do good not only to those who do good to us, but also to those who injure us.

## LESSON II.

“Cease every joy to glimmer on my mind,  
But leave, O! leave the light of hope behind.”

*Campbell.*

The character of Christianity abundantly shews that its origin must be divine.

Some men are too ignorant to be humble, and too vain to be instructed.

### LESSON III.

To be correct in our conclusions, we must carefully examine both sides of the question. To appear well in company, we must study the happiness of others as well as our own.

“I care not, Fortune! what you may deny:

You cannot rob me of free Nature's grace,

You cannot shut the windows of the sky,

Thro' which Aurora shews her brightening face :

You cannot bar my constant feet to trace

The woods and lawns, by living streams, at eve :

Let health my nerves and finer fibres brace,

And I the toys to the great children leave :—

Of fancy, reason, virtue, nought can me bereave.”

Thomson.

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### OF THE ARTICLE.

An Article is a word placed before nouns, to limit their meaning : the articles are *a* or *an*, and *the*.

*An* and *a* are one and the same article. *An* is used whenever the following word begins with a *vowel sound* ; as, *An* army, *an* ox, *an* inch, *an* ounce, *an* hour, *an* urn.—*A* is used whenever the following word begins with a *consonant sound* ; as, *A* woman, *a* house, *a* yew, *a* use, *a* ewer. Thus the consonant sounds of *w* and *y*, even when expressed by other letters, as in *one*, *ewer*, require *a* and not *an* before them.

### CLASSES.

The articles are distinguished as the *indefinite*, and the *definite*.

I. The *indefinite article* is *a* or *an*, and is used to denote one thing of a kind, but not any particular one : as, *A* man, *an* apple.

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What is an ARTICLE?—Mention the articles. Are *an* and *a* different articles, or the same? When is *an* used? and what are the examples? When is *a* used? and what are the examples? What form of the article do the sounds of *w* and *y* require? Repeat the alphabet, with *an* or *a* before the name of each letter. Name the parts of speech, with *an* or *a* before each name. How are the two articles distinguished in grammar? Which is the *indefinite* article, and what does it denote?

II. The *definite article* is *the*, and is used to denote some particular thing or things ; as, *The* man, *the* apples.

Obs. 1.—The English articles are not varied by numbers, genders, and cases, as are those of some other languages.

Obs. 2.—A common noun without an article or other word to limit its signification, is generally taken in its widest sense : as, *Woman* is endowed with gentleness.

### EXAMPLE.

“An horse, a owl, and an ewe, lived together.”

*An* horse is incorrect, because *a* is used whenever the following word begins with a *consonant sound* : *a* owl is incorrect, because *an* is used whenever the following word begins with a *vowel sound* : *an* ewe is incorrect, because the consonant sounds of *w* and *y*, even when expressed by other letters, require *a* and not *an* before them.

### TO BE CORRECTED AND PARSED.

An hand. A hour. An use. An yard of cloth. An wrathful man. An yeoman. An whirlwind.

Law was given by Moses. Columbus discovered a continent of America.

### OF THE NOUN.

A noun is a word which is either the name of a person, animal, place, thing, or idea : as, *George*, *man*, *dog*, *London*, *apple*, *truth*.

Obs. 1.—All words and signs taken *technically* (that is, independently of their meaning, and merely as things spoken of), are *nouns* ; or, rather, are *things* read and construed as *nouns* ; as, “*Us* is a personal pronoun.”—*Murray*. “*Th* has two sounds.”—*Id.* “*Control* is probably contracted from *counterroll*.”—*Crabb*. “Without one *if* or *but*.”—*Cowper*. “*A* is sometimes a noun ; as, a great *A*.”—*Todd’s Johnson*.

Obs. 2.—In parsing, the learner must observe the *sense* and *use* of each word, and class it accordingly : many words commonly belonging to other parts of speech, are occasionally used as *nouns*, and must be

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Which is the *definite article*, and what does it denote ? What modifications have the articles ? What is said of a common noun without an article ? What is a Noun ?—Can you give some examples ?

parsed as such; as, 1. "The *Ancient* of days."—*Bible*. "Of the *ancients*."—*Swift*. "For such *impertinents*."—*Steele*. 2. "I am the happiest *she* in Kent."—*Id.* "The *hes* in birds."—*Bacon*. 3. "Avaunt all attitude, and *stare*, and *start* theatric!"—*Cowper*. "A *may-be* of mercy is insufficient."—*Bridge*. 4. "For the *producing* of real happiness."—*Crabb*. 5. "An *hereafter*."—*Addison*. "The deep *amen*."—*Scott*. "The *while*."—*Milton*. 6. "With *hark*, and *whoop*, and wild halloo."—*Scott*. "Will cuts him short with a '*What then?*'"—*Addison*.

## CLASSES.

Nouns are divided into two general classes; *proper* and *common*.

I. A *proper noun* is the name of some particular individual, place, or thing: as, *Victoria, London, the Thames*.

II. A *common noun* is a name applied generally to all individuals, places, or things, of the same kind or sort: as, *woman, city, river, metal*.

The particular classes, *collective*, *abstract*, and *verbal*, are usually included among common nouns.

When a noun signifies *many* it is called a *collective noun*, or *noun of multitude*: as, *The people, the army, the parliament*.

An *abstract noun* is the name of some particular quality considered apart from its substance: as *Goodness, wisdom, softness, wrath, meekness*.

A *verbal* or *participial noun* is the name of some action or state of being; and is formed from a verb, like a participle, but employed as a noun: as, "The *blowing* of the wind;" "The *assembling* of the people."

Obs. 1.—When the proper name of a person or place has an article placed before it, it generally becomes a common noun; as, "He is *the Milton* of his age,"—that is, *the poet*. "Many a fiery *Alp*,"—that is, *mountain*: except when a common noun is understood; as, *The [river] Thames—The [ship] Amity—The treacherous [man] Judas*.

Obs. 2.—When a proper noun admits of a plural, it becomes a common noun; as, the eight *Henrys*, the four *Georges*. This is obvious from the fact, that a proper name is, in its nature, descriptive of one object only, and, therefore, essentially singular. *Spain* is the proper

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Into what general classes are nouns divided? What is a *proper* noun?—a *common* noun? What particular classes are included among common nouns? What is a *collective* noun?—an *abstract* noun?—a *verbal* or *participial* noun?

name of a country, and Spaniard has been called the proper name of a people; but the latter is a generic term, characterising any one of a great number of persons, by their connexion with Spain. Therefore, Spaniard, European, American, Englishman, and their plurals, are common nouns.

Obs. 3.—A common noun with the definite article or a pronoun prefixed to it, sometimes becomes proper; as, *The park*; *the Borough*.

Obs. 4.—The common name of a thing or quality personified often becomes proper; as, "I, *Wisdom*, dwell with *Prudence*."

## MODIFICATIONS.

Nouns have modifications of four kinds; namely, *Persons*, *Numbers*, *Genders*, and *Cases*.

### PERSONS.

Persons, in grammar, distinguish the speaker, the hearer, and the person or thing merely spoken of.

Obs.—The distinction of persons is founded on the different relations which the objects mentioned may bear to the discourse itself. It belongs to nouns, pronouns, and finite verbs: and to these it is always applied, either by peculiarity of form or construction, or by inference from the principles of concord. Pronouns are like their antecedents, and verbs are like their subjects, in person.

There are three persons; the *first*, the *second*, and the *third*.

The *first person* is that which denotes the speaker: as, "*I John* did it."

The *second person* is that which denotes the hearer: as "*Robert*, who did this?"

The *third person* is that which denotes the person or thing merely spoken of: as, *James* loves his book.

Obs. 1.—In written language, the *first person* denotes the writer or author, and the *second*, the reader or person addressed; except when the writer describes not himself, but some one else, as the speaker.

Obs. 2.—The speaker seldom refers to himself *by name*, as the speaker, consequently, nouns are rarely used in the first person; and when they are, a pronoun is usually prefixed to them.

Obs. 3.—When a speaker or writer does not choose to declare himself

What modifications have nouns? What are Persons in grammar? How many persons are there, and what are they called? What is the *first person*?—the *second person*?—the *third person*.



in the first person, or to address his hearer or reader in the *second*, he speaks of both or either in the *third*. Thus Moses relates what *Moses* did, and Cæsar records the achievements of *Cæsar*. So Judah humbly beseeches Joseph: "Let *thy servant* abide instead of the lad a bondman to *my lord*."—*Gen.* xliv. 33. And Abraham reverently intercedes with God: "Oh! let not *the Lord* be angry, and I will speak."—*Gen.* xviii. 30.

Obs. 4.—When inanimate things are spoken to, they are *personified*; and their names are put in the second person, because by the figure the objects are *supposed* to be capable of hearing.

## NUMBERS.

Numbers distinguish unity and plurality.

Obs.—Number merely serves to shew whether we speak of one object, or of more. It belongs to nouns, pronouns, and finite verbs; and to these it is always applied, either by peculiarity of form, or by inference from the principles of concord. Pronouns are like their antecedents, and verbs are like their subjects, in number.

There are two numbers; the *singular* and the *plural*.

The *singular number* denotes but one: as, The *boy* reads.

The *plural number* denotes more than one: as, The *boys* read.

The plural number of *nouns* is generally formed by adding *s* or *es* to the singular: as, *book, books, box, boxes*.

RULE I.—When the singular ends in a sound which will unite with that of *s*, the plural is generally formed by adding *s* only, and the number of syllables is not increased: as, *game, games; fruit, fruits*.

RULE II.—But when the sound of *s* cannot be united, the plural adds *s* to final *e*, and *es* to other terminations, and forms a separate syllable: as, *page, pages; fox, foxes*.

Obs. 1.—English nouns ending in *o* preceded by a consonant, add *es*, but do not increase their syllables: as *wo, woes; hero, heroes; potato, potatoes; octavo, octavoes*. The exceptions to this rule appear to be in such nouns as are not properly English words; thus many write *cantos, juntos, solos, &c.* Other nouns in *o* add *s* only; as *folio, folios; bamboo, bamboos*. So also, *two, twos*.

What are Numbers in grammar? How many numbers are there, and what are they called? What is the *singular number*?—the *plural number*? How is the plural number of nouns regularly formed? What are the rules for adding *s* and *es* to form the plural?

Obs. 2.—Common nouns ending in *y* preceded by a consonant, change *y* into *i*, and add *es*, without increase of syllables: as, *fly, flies*; *duty, duties*. Other nouns in *y* add *s* only: as *day, days*; *valley, valleys*; so likewise proper names; as, *Henry, the Henrys*.

Obs. 3.—The following nouns in *f*, change *f* into *v*, and add *es*, for plural; *sheaf, leaf, loaf, beef, thief, calf, half, elf, shelf, self, wolf*: as, *sheaves, leaves, &c.* *Life, lives*; *knife, knives*; *wife, wives*; are similar. *Staff* makes *staves*; though the compounds of *staff* are regular: as, *flagstaff, flagstaffs*. The greater number of nouns in *f* and *fe*, are regular; as, *fifes, strifes, chiefs, griefs, gulfs, &c.*

Obs. 4.—The following are still more irregular: *man, men*; *woman, women*; *child, children*; *brother, brethren*, [or *brothers*;] *foot, feet*; *ox, oxen*; *tooth, teeth*; *goose, geese*; *louse, lice*; *mouse, mice*; *die, dice*; *penny, pence*. *Dies, stamps, and pennies, coins*, are regular.

Obs. 5.—Many foreign nouns retain their original plural: as, *arcum, arcana*; *datum, data*; *erratum, errata*; *effluviu, effluvia*; *medium, media*, [or *mediums*;] *minutia, minutia*; *stratum, strata*; *stamen, stamina*; *genus, genera*; *genius, genii*, [geniuses, for men of wit;] *magus, magi*; *radius, radii*; *appendix, appendices* [or *appendizes*;] *calx, calces*; *index, indices* [or *indexes*;] *vortex, vortices*; *axis, axes*; *basis, bases*; *crisis, crises*; *thesis, theses*; *antithesis, antitheses*; *diæresis, diæreses*; *ellipsis, ellipses*; *emphasis, emphases*; *hypothesis, hypotheses*; *metamorphosis, metamorphoses*; *automaton, automata*; *criterion, criteria* [or *criteria*;] *phenomenon, phenomena*; *cherub, cherubim*; *seraph, seraphim*; *beau, beaux* [or *beaus*].

Obs. 6.—Some nouns (from the nature of the things meant) have no plural: as, *gold, pride, meekness*.

Obs. 7.—Proper names of *individuals*, strictly used as such, have no plural. But when several persons of the same name are spoken of, the noun becomes in some degree common, and admits the plural form and an article; as, *The Stuarts—The Cæsars*: so likewise, when such nouns are used to denote character; as, "*The Newtons, the Lockes, and the Gibbons.*"

Obs. 8.—The proper names of *nations* and *societies* are generally plural; and, except in a direct address, they are usually construed with the definite article: as, *The English—The Ministry*.

Obs. 9.—When a title is prefixed to a proper name, so as to form a sort of compound, the name, and not the title, is varied to form the plural; as *The Miss Howards—The two Mr. Smiths*. But a title not regarded as a part of one compound name, must be made plural, if it refer to more than one; as, *Messrs. Lambert and Son—The Lords Brougham and Lyndhurst—The Lords Bishops of Durham and St. David's—The Lords Commissioners of the Admiralty*.

Obs. 10.—Some nouns have no singular; as, *embers, ides, oats, scissors, tongs, vespers, literati*.

Obs. 11.—Some nouns are alike in both numbers; as, *sheep, deer, vermin, swine, hose, means, odds, news, species, series, apparatus*. The following are sometimes construed as singular, but more frequently, and more properly, as plural: *alms, amends, pains, riches; ethics, mathema-*

*tics*; *metaphysics*, *optics*, *politics*, *pneumatics*, and other similar names of sciences. *Bolus*, *fungus*, *isthmus*, *prospectus*, and *rebus*, admit the regular plural.

Obs. 12.—Compounds in which the principal word is put first, vary the principal word to form the plural, and the adjunct to form the possessive case; as, Sing. *father-in-law*, Plur. *fathers-in-law*, Poss. *father-in-law's*—Sing. *court-martial*, Plur. *courts-martial*, Poss. *court-martial's*. The possessive plural of such nouns, is never used

Obs. 13.—Compounds ending in *ful*, and all those in which the principal word is put last, form the plural in the same manner as other nouns; as, *handfuls*, *spoonfuls*, *mouthfuls*, *fellow-servants*, *man-servants*, *outpourings*, *ingatherings*, *downsittings*.

Obs. 14.—Nouns of multitude, when taken collectively, generally admit the plural form; as, *meeting*, *meetings*: but when taken distributively, they have a plural signification, without the form; as, "The *jury* were divided."

## GENDERS.

Gender is the distinction of objects in regard to sex.

Obs.—The different genders are founded on the natural distinction of sex in animals, and on the absence of sex in other things. In English, they belong only to nouns and pronouns; and to these they are usually applied agreeably to the order of nature. Pronouns are of the same gender as the nouns for which they stand.

There are three genders; the *masculine*, the *feminine*, and the *neuter*.

The *masculine gender* is that which denotes animals of the male kind: as, *man*, *bull*, *king*.

The *feminine gender* is that which denotes animals of the female kind: as, *woman*, *cow*, *queen*.

The *neuter gender* is that which denotes things that are neither male nor female; as, *pen*, *ink*, *paper*.

Obs. 1.—Some nouns are equally applicable to both sexes; as, *cousin*, *friend*, *neighbour*, *parent*, *person*, *servant*. The gender of these is usually determined by the context. To such words, some grammarians have applied the unnecessary and improper term *common gender*. Murray justly observes, "There is no such gender belonging to the language. The business of parsing, can be effectually performed without having recourse to a *common gender*." The term is more useful, and less liable to objection, as applied to the learned languages; but with us it is plainly a solecism.

What are Genders in grammar? How many genders are there, and what are they called? What is the *masculine gender*?—the *feminine gender*?—the *neuter gender*?

Obs. 2.—Those terms which are equally applicable to both sexes (if they are not expressly applied to females), and those plurals which are known to include both sexes, should be called masculine in parsing; for, in all languages, the masculine gender is considered the most worthy, and is generally employed when both sexes are included under one common term.

Obs. 3.—In English the sexes are distinguished in three ways:

I. By the use of the different names: as, *bachelor, maid; boy, girl; brother, sister; buck, doe; bull, cow; cock, hen; drake, duck; eurl, countess; father, mother; friar, nun; gander, goose; hart, roe; horse, mare; husband, wife; king, queen; lad, lass; lord, lady; man, woman, master, mistress; milter, spawner; nephew, niece; ram, ewe; sloven, slut; son, daughter; stag, hind; steer, heifer; uncle, aunt; wizard, witch.*

II. By the use of different terminations: as, *abbot, abbess; administrator, administratrix; adulterer, adulteress; bridegroom, bride; caterer, cateress; duke, duchess; emperor, empress; executor, executrix; governor, governess; hero, heroine; landgrave, landgravine; margrave, margravine; marquis, marchioness; sorcerer, sorceress; sultan, sultanness or sultana; testator, testatrix; widower, widow.*

The following nouns become feminine by merely adding *ess*; *haron, deacon, heir, host, jew, lion, mayor, patron, peer, poet, priest, prior, prophet, shepherd, viscount.*

The following nouns become feminine by rejecting the last vowel, and adding *ess*; *actor, ambassador, arbiter, benefactor, chanter, conductor, doctor, elector, enchanter, founder, hunter, idolater, inventor, prince, protector, songster, spectator, suitor, tiger, traitor, votary.*

III. By prefixing an attribute of distinction: as, *cock-sparrow, hen-sparrow; man-servant, maid-servant; he-goat, she-goat; male relations, female relations.*

Obs. 4.—The names of things without life, used literally, are always of the neuter gender. But inanimate objects are often represented figuratively, as having sex. Things remarkable for power, greatness, or sublimity, are spoken of as masculine; as, the *sun, time, death, sleep, fear, anger, winter, war.* Things beautiful, amiable, or prolific, are spoken of as feminine; as, the *moon, earth, nature, fortune, knowledge, hope, spring, peace.*

Obs. 5.—Nouns of multitude, when they convey the idea of unity, or take the plural form, are of the neuter gender; but when they convey the idea of plurality without the form, they follow the gender of the individuals that compose the assemblage.

Obs. 6.—Creatures whose sex is unknown, or unnecessary to be regarded, are generally spoken of as neuter; as, "He fired at the *deer*, and wounded it."—"If a man should steal an *ox* or a *sheep*, and kill it or sell it;" &c.—*Ex. xxii. 1.*

## CASES.

Case is the relation which nouns and pronouns have to other words in the same sentence.

Obs. 1.—The cases are founded on the different condition, situation, or relation, under which things are represented in discourse, and from which the words acquire correspondent relations, or a dependence on each other according to the sense. In English, these conditions, or relations, belong only to nouns and pronouns. Pronouns are not necessarily like their antecedents, in case.

Obs. 2.—The relation of one word to another in a sentence, is the dependence which the one has on the other; as, "Charles struck William,"—"William struck Charles." Charles and William are the words which depend on each other, and the state or condition of Charles is very different in the two examples: in the one, *he* strikes William, and is in the *situation* of the subject or nominative to the verb; and in the other *he is struck*, which changes his *condition* to the object acted upon.

There are three cases; the *nominative*, the *possessive*, and the *objective*.

The *nominative case* is that form of a noun or pronoun, which denotes the subject of a verb: as, The *boy* runs; *John* assists William.

Obs.—The *subject* of a verb is that which answers to *who* or *what* before it; as, "The boy runs"—*Who* runs? The *boy*. *Boy* is therefore here in the *nominative case*.

The *possessive case* is that form of a noun or pronoun, which denotes the possession or ownership of property: as, The *boy's* book; *my* book; It is *mine*.

Obs. 1.—The possessive case of nouns is formed, in the singular number, by adding *s* to the nominative, *with an apostrophe before it*; and, in the plural, when the nominative ends in *s*, by adding *an apostrophe only*: as, sing. *boy's*; plural, *boys'*.

Obs. 2.—Plural nouns that do not end in *s*, usually form the possessive case in the same manner as the singular; as, *man's*, *men's*.

Obs. 3.—When the singular and the plural are alike in the nominative, the apostrophe follows the *s* in the plural, to distinguish it from the singular; as, *sheep's*, *sheeps'*.

Obs. 4. When the singular ends in *s* the apostrophe only is added; as, "For *goodness's* sake:" except the noun *witness*; as, "The *witness's* deposition."

Obs. 5.—Nouns ending in *nce* form the possessive by adding the

What are Cases in grammar? How many cases are there, and what are they called? What is the *nominative case*? What is the subject of a verb? What is the *possessive case*? How is the possessive case of nouns formed?

apostrophe only; as, "For conscience' sake:" because an additional *s* would increase the difficulty of the pronunciation, and occasion too much of the hissing sound.

Obs. 6.—The *apostrophic s* adds a syllable to the noun, when it will not unite with the sound in which the nominative ends; as, *church's*, pronounced *churches*.

Obs. 7.—The apostrophe and *s* are sometimes added to mere characters, to denote *plurality*, and not the possessive case; as, Two *a's*—three *b's*—four *9's*.

The *objective case* is that form of a noun or pronoun, which denotes the object of a verb, participle, or preposition: as, I know the *man*; he knows *me*; he went from London to *Bath*.

Obs. 1.—The *object* of a verb, participle, or preposition, is that which answers to *whom* or *what* after it; as, "I know the man"—I know *whom*? The *man*. *Man* is therefore here in the *objective case*.

Obs. 2.—The nominative and the objective of nouns, are always spelt alike, being distinguishable from each other only by their place in a sentence, or their simple dependence according to the sense.

## DECLENSION OF NOUNS.

The declension of a noun is a regular arrangement of its numbers and cases. Thus:

### EXAMPLE I.—BROTHER.

Sing. Nom.	brother,	Plur. Nom.	brothers,
Poss.	brother's,	Poss.	brothers',
Obj.	brother;	Obj.	brothers.

### EXAMPLE II.—WOMAN.

Sing. Nom.	woman,	Plur. Nom.	women,
Poss.	woman's,	Poss.	women's,
Obj.	woman;	Obj.	women.

### EXAMPLE III.—FOX.

Sing. Nom.	fox,	Plur. Nom.	foxes,
Poss.	fox's,	Poss.	foxes',
Obj.	fox;	Obj.	foxes.

### EXAMPLE IV.—FLY.

Sing. Nom.	fly,	Plur. Nom.	flies,
Poss.	fly's,	Poss.	flies',
Obj.	fly;	Obj.	flies.

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What is the *objective case*? What is the object of a verb, participle, or preposition? What is the declension of a noun? How do you decline the nouns *brother*, *woman*, *fox*, and *fly*?

## EXAMPLES FOR PARSING.

## CHAP. II. ETYMOLOGICAL.

*In the Second Chapter, it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles and nouns.*

*The definitions to be given in the Second Chapter, are two for an article, six for a noun—and one for an adjective, a pronoun, a verb, a participle, an adverb, a conjunction, a preposition, or an interjection. Thus :*

**EXAMPLE PARSED.**

“ William is a boy of amiable habits.”

*William* is a proper noun, of the third person, singular number, masculine gender, and nominative case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A proper noun is the name of some particular individual, place, or thing.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The masculine gender is that which denotes animals of the male kind.
6. The nominative case is that form of a noun or pronoun, which denotes the subject of a verb.

*Is* is a verb.

1. A verb is a word which affirms what is said of persons and things.

*A* is the indefinite article.

1. An article is a word placed before nouns, to limit their meaning.
2. The indefinite article is *a* or *an*, which denotes one thing of a kind, but not any particular one.

*Boy* is a common noun, of the third person, singular number, masculine gender, and nominative case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.

What is required of the pupil in the SECOND CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “ William is a boy of amiable habits.” [Now parse, in like manner the two lessons of the *Second Chapter*.]

5. The masculine gender is that which denotes animals of the male kind.
6. The nominative case is that form of a noun or pronoun which denotes the subject of a verb.

*Of* is a preposition.

1. A preposition is a word used to express the relation between different objects or ideas.

*Amiable* is an adjective.

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.

*Habits* is a common noun of the third person, plural number, neuter gender, and objective case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The plural number denotes more than one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The objective case is that form of a noun or pronoun, which denotes the object of a verb, participle, or preposition.

## LESSON I.

Time and tide wait for no man.

The ship was driven on shore by the violence of the tempest.

Youth is the season of action, and old age of repose.

O Grave, where is thy victory?

## LESSON II.

How seldom is a father's care, or a mother's tenderness, fully repaid!

An individual's loss is often a community's advantage.

"Time's ruin, Beauty's wreck, and grim Care's reign."

*Shakspeare.*

## LESSON III.

"Napoleon was the heroine of our age."

Here *heroine* is incorrect, because "the masculine gender is that which denotes animals of the male kind."

## TO BE CORRECTED AND PARSED.

That lady is his uncle. For righteousness's sake. The leakes of the ship. He bought three axs. The duke's of Bridgewater canal. Bring all your golds and silvers. It is the book of John's.



## OF THE ADJECTIVE.

An Adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it: as, A *wise* man; a *new* book; a *fat* ox. You *two* are *diligent*.

## CLASSES.

Adjectives are divided into six classes; namely, *common*, *proper*, *numeral*, *pronominal*, *participial*, and *compound*.

I. A *common adjective* is one which denotes quality or situation: as, *Great*, *little*, *eastern*, *western*.

II. A *proper adjective* is one which is formed from a proper name: as, *English*, *Belgic*, *Platonic*.

III. A *numeral adjective* is one which expresses a definite number: as, *One*, *two*, *three*.

IV. A *pronominal adjective* is one which may either accompany its noun, or represent it understood: as, *All* seek what *few* obtain; that is, *All men* seek what *few men* obtain.

V. A *participial adjective* is one which has the form of a participle, but differs from it by rejecting the idea of time; as, An *interesting* tale.

VI. A *compound adjective*, is one which consists of two or more words joined by a hyphen: as, *Milk-white*, *laughter-loving*, *sure-footed*.

Obs. 1.—Numeral adjectives are of three kinds: namely,

I. *Cardinal*; as, *One*, *two*, *three*, *four*, *five*, *six*.

II. *Ordinal*; as, *First*, *second*, *third*, *fourth*, *fifth*, *sixth*.

III. *Multiplicative*; as, *Single* or *alone*, *double* or *two-fold*, *triple* or *three-fold*, *quadruple* or *four-fold*.

Obs. 2.—Pronominal adjectives may be divided into three kinds; the distributive, the demonstrative, and the indefinite.

I. The *distributive* relate to persons or things taken separately and singly; they are *each*, *every*, *either*, and sometimes *neither*.

II. The *demonstrative* precisely point out the things to which they relate: they are *this*, *these*; *that*, *those*; *former*, *latter*.

III. The *indefinite* refer to things in a general manner: they are, *one*, *all*, *some*, *other*, *such*, *none*.

What is an ADJECTIVE?—How is this exemplified? Into what classes may adjectives be divided? What is a *common* adjective?—a *proper* adjective?—a *numeral* adjective?—a *pronominal* adjective?—a *participial* adjective?—a *compound* adjective?

Obs. 3.—Compound adjectives, being formed at pleasure, are very numerous and various. Many of them embrace numerals, and run on in a series ; as, *one-leaved, two-leaved, three-leaved*.

## MODIFICATIONS.

Adjectives have, commonly, no modifications but *comparison*.

Comparison is a variation of the adjective to express quality in different degrees : as, *soft, softer, softest*.

There are three degrees of comparison ; the *positive*, the *comparative*, and the *superlative*.

The *positive degree* is the adjective in its simple form : as, *hard, soft, good, short*.

The *comparative degree* is that which exceeds or lessens the positive : as, *harder, softer, better, shorter*.

The *superlative degree* is the greatest or least quality of an adjective : as, *hardest, softest, best, shortest*.

Some adjectives, the signification of which does not admit of different degrees, cannot be compared : as, *two, second, all, perfect, infinite, eternal*.

Those adjectives which may be varied in sense, but not in form, are compared by means of adverbs : as, watchful, *more* watchful, *most* watchful—watchful, *less* watchful, *least* watchful.

## REGULAR COMPARISON.

Adjectives are regularly compared, when the comparative degree is expressed by adding *er*, and the superlative, by adding *est* to them ; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
meek,	meeker,	meekest.
wise,*	wiser,	wisest.
hot,	hotter,	hottest.

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What modifications have adjectives ? What is comparison in grammar ?—Give an example. How many, and what are the degrees of comparison ? What is the *positive* degree ?—the *comparative* degree ?—the *superlative* degree ?—Give an example of each. What adjectives cannot be compared ? What adjectives are compared by means of adverbs ? How are adjectives regularly compared ?—Compare *meek, wise, and hot*.

\* See Rules for Spelling, III. and VI.

The regular method of comparison is chiefly applicable to monosyllables, and to dissyllables ending in *y* or *e*, mute.

#### COMPARISON BY ADVERBS.

The different degrees of a quality may also be expressed, with precisely the same import, by prefixing to the adjective the adverbs *more* and *most*: as, *wise*, *more wise*, *most wise*; *beautiful*, *more beautiful*, *most beautiful*.

The degrees of diminution are expressed, in like manner, by the adverbs *less* and *least*: as, *wise*, *less wise*, *least wise*; *beautiful*, *less beautiful*, *least beautiful*.

OBS. 1.—Adjectives of more than one syllable, except dissyllables ending in *y* or *e* mute, rarely admit a change of termination, but are compared by means of adverbs: thus, we say, *famous*, *more famous*, *most famous*; but not *famous*, *famouser*, *famousest*.

OBS. 2.—Some grammarians have erroneously parsed the adverbs *more* and *most*, *less* and *least*, as part of the adjectives; but the prefixing of an *adverb* can hardly be called a *variation* of the adjective: the words may with more propriety be parsed separately, the *degree* being ascribed to the *adverb*.

OBS. 3.—The degrees in which qualities may exist in nature, are infinitely various; but the only degrees with which the grammarian is concerned, are those which our *variation* of the adjective or adverb enables us to express. Whenever the *adjective itself* denotes these degrees, they properly belong to it; as, *worthy*, *worthier*, *worthiest*. If an *adverb* is employed for this purpose, that also is compared, and the two degrees formed are properly its own; as, *worthy*, *more worthy*, *most worthy*. But these same degrees may be *otherwise* expressed; as, *worthy*, in a *higher degree* *worthy*, in the *highest degree* *worthy*. Here also the adjective *worthy* is virtually compared as before; but only the adjective *high* is grammatically modified.

#### IRREGULAR COMPARISON.

The following adjectives are compared irregularly: *good*, *better*, *best*; *bad* or *ill*, *worse*, *worst*; *little*, *less*, *least*; *much*, *more*, *most*; *many*, *more*, *most*.

OBS. 1.—In *English*, most adjectives that denote *place* or *situation*, not only form the superlative irregularly, but are also either redundant or defective in comparison. Thus:

To what adjectives are *er* and *est* applicable? Is there any other mode of expressing the degrees? How are the degrees of diminution expressed? What adjectives rarely admit a change of termination? How do you compare *good*, *bad*, or *ill*, *little*, *much*, and *many*?

I. The following nine have more than one superlative: *far, farther, farthest, farmost* or *farthermost*; *near, nearer, nearest* or *next*; *fore, former, foremost* or *first*; *hind, hinder, hindmost* or *hindermost*; *in, inner, inmost* or *innermost*; *out, outer* or *utter, outmost* or *utmost, outermost* or *utmost*; *up, upper, upmost* or *uppermost*; *low, lower, lowest* or *lowermost*; *late, later* or *latter, latest* or *last*.

II. The following five want the positive: [*aft, adv.*] *after, aftmost* or *aftermost*; [*forth, adv.*] *further, furthest* or *furthermost*; *hither, hithermost*; *nether, nethermost*; *under, undermost*.

III. The following want the comparative: *front, frontmost*; *rear, rearmost*; *head, headmost*; *end, endmost*; *top, topmost*; *down, downmost*; *mid* or *middle, midst, midmost, or middlemost*; *north, northmost*; *south, southmost*; *northern, northernmost*; *southern, southernmost*; *eastern, easternmost*; *western, westernmost*.

Obs. 2.—Many of these irregular adjectives are also in common use, as nouns, adverbs, or prepositions; the sense in which they are employed will shew to what class they belong.

Obs. 3.—The words *fore* and *hind, front* and *rear, head* and *end, right* and *left, in* and *out, high* and *low, top* and *bottom, up* and *down, upper* and *under, mid* and *after*, are often joined in composition with other words; and some of them, when used as adjectives of place, are rarely separated from their nouns; as, *in-land, mid-sea, after-ages, &c.*

Obs. 4.—It may be remarked of the comparatives, *former* and *latter* or *hinder, upper* and *under* or *nether, inner* and *outer* or *utter, after* and *hither*; as well as of the Latin *superior* and *inferior, anterior* and *posterior, interior* and *exterior, prior* and *ulterior, senior* and *junior, major* and *minor*; that they cannot, like other comparatives, be construed with the conjunction *than*, introducing the latter term of comparison; for we never say one thing is *former, superior, &c. THAN* an other.

Obs. 5.—Common adjectives, or epithets denoting quality, are more numerous than all the other classes put together. Many of these, and a few that are *pronominal*, may be varied by comparison; and some *participial* adjectives may be compared by means of the adverbs. But adjectives formed from *proper names*, all the *numerals*, and most of the *compounds*, are in no way susceptible of comparison.

Obs. 6.—Nouns are often used as adjectives; as, *An iron bar—An evening school—A mahogany chair—A South-Sea dream*. These also are incapable of comparison.

Obs. 7.—The numerals are often used as nouns; and, as such, are regularly declined; as, *Such a one—One's own self—The little ones—By tens—For twenty's sake—By fifties—Two millions*.

Obs. 8.—Comparatives, and the word *other*, are sometimes also employed as nouns, and have the regular declension: as, *Our superiors—His betters—The elder's advice—Let others do as they will*. But, as adjectives, these words are invariable.

How do you compare *far, near, fore, hind, in, out, up, low, and late*? What adjectives want the positive? what the comparative?

Obs. 9.—Pronominal adjectives, when their nouns are expressed, simply relate to them, and have no modifications: except *this* and *that*, which form the plural *these* and *those*; and *much*, *many*, and a few others, which are compared.

Obs. 10.—Pronominal adjectives, when their nouns are not expressed, may be parsed as representing them in *person*, *number*, *gender*, and *case*; but those who prefer it, may supply the ellipsis, and parse the adjective simply as an adjective.

Obs. 11.—The following are the principal pronominal adjectives: *All*, *any*, *both*, *each*, *either*, *every*, *few*, *former*, *first*, *latter*, *last*, *little*, *much*, *many*, *neither*, *no* or *none*,\* *one*, *other*, *same*, *some*, *such*, *this*, *that*, *which*, *what*.

Obs. 12.—*Which* and *what*, when they are not prefixed to nouns, are, for the most part, relative or interrogative pronouns.

## EXAMPLES FOR PARSING.

### CHAP. III. ETYMOLOGICAL.

*In the Third Chapter, it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, and adjectives.*

*The definitions to be given in the Third Chapter, are two for an article, six for a noun, three for an adjective—and one for a pronoun, a verb, a participle, an adverb, a conjunction, a preposition, or an interjection. Thus :*

### EXAMPLE PARSED.

“I select the safest path, though some other may be less difficult.”

*I* is a pronoun.

1. A pronoun is a word used instead of a noun, to repeat the idea.

What modifications have pronominal adjectives? What is required of the pupil in the THIRD CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “I select the safest path, though some other may be less difficult.” [Now parse, in like manner, the two lessons of the *Third Chapter*.]

\* *No* and *none* seem to be only different forms of the same adjective; the former being used before a noun expressed, and the latter when the noun is understood or not placed after the adjective; as, “For *none* of us liveth to himself, and *no* man dieth to himself.”—*Romans*, xiv. 7.

*Select* is a verb.

1. A verb is a word which affirms what is said of persons and things.

*The* is the definite article.

1. An article is a word placed before nouns, to limit their meaning.
2. The definite article is *the*, and is used to denote some particular thing or things.

*Safest* is a common adjective, of the superlative degree; compared, *safe, safer, safest*.

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.
2. A common adjective is one which denotes quality or situation.
3. The superlative degree is the greatest or least quality of an adjective.

*Path* is a common noun, of the third person, singular number, neuter gender, and objective case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The objective case is that form of a noun or pronoun, which denotes the object of a verb, participle, or preposition.

*Though* is a conjunction.

1. A conjunction is a word used to connect words or sentences together.

*Some* is a pronominal adjective, not compared.

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.
2. A pronominal adjective is one which may either accompany its noun, or represent it understood.
3. Those adjectives, whose signification does not admit of different degrees, cannot be compared.

*Other* is a pronominal adjective, representing *path* understood, in the third person, singular number, neuter gender, and nominative case. [See Obs. 10th, page 30.]

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.
2. A pronominal adjective is one which may either accompany its noun, or represent it understood.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The nominative case is that form of a noun or pronoun which denotes the subject of a verb.

*May be* is a verb.

1. A verb is a word which affirms what is said of persons and things.

*Less* is an adverb.

1. An adverb is a word joined to a verb, a participle, an adjective, or another adverb, to define it.

*Difficult* is a common adjective, compared by means of the adverbs.

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.
2. A common adjective is one which denotes quality or situation.
3. Those adjectives which may be varied in sense, but not in form, are compared by means of adverbs.

## LESSON I.

No easier or better plan was discovered.

Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it.

Seek after high and substantial enjoyments.

Chatham was less eloquent, but more practical, than Burke.

The noblest and most magnificent character is that of the martyr.

## LESSON II.

The first shall be last.

When we find the best of mortal hopes so variable and transitory, we should long the more ardently for those that never fail.

“Save where from yonder ivy-mantled tower,  
The moping owl does to the moon complain,  
Of such as, wandering near her secret bower,  
Molest her ancient, solitary reign.”—*Gray*.

## LESSON III.

“A most immortal reputation is acquired by the most brave actions.”

*Most immortal* is incorrect, because “those adjectives whose signification does not admit of different degrees, cannot be compared.” *Most brave* is incorrect, because “the regular method of comparison is chiefly applicable to monosyllables.”

### TO BE CORRECTED AND PARSED.

While he saw the more good he pursued the worser cause.  
The silentest voice is often the most strongest.

This most universal extent of guilt is the worst of our national calamities.

The downer part of the ship was the leakyest.

The modestest and most holiest of men I ever saw was also the cheerfullest.

Richard Cœur de Lion was the most brave, but his rival Saladin the gentler hero.

## OF THE PRONOUN.

A Pronoun is a word used instead of a noun, to repeat the idea: as, The boy is learning *his* lesson; *he* is diligent, and therefore *he* soon learns *it*.

Oss. 1.—The word for which a pronoun stands, is called its *antecedent*, because it usually precedes the pronoun.

Oss. 2.—The pronouns *I* and *thou*, in their different modifications, stand immediately for persons that are, in general, sufficiently known without being named; (*I* meaning the speaker, and *thou* the hearer;) their antecedents are therefore generally *understood*.

Oss. 3.—The other personal pronouns are sometimes taken in a general or absolute sense, to denote persons or things not previously mentioned: as, "*He* that hath knowledge, spareth his words."

Oss. 4.—A pronoun with which a question is asked, stands for some person or thing unknown to the speaker; the noun, therefore, cannot occur before it, but may be used after it or instead of it.

Oss. 5.—The personal and the interrogative pronouns often stand in construction as the antecedents to other pronouns: as, "*He* that arms his intent with virtue is invincible."—" *Who* that has any moral sense dares tell lies?"

## CLASSES.

Pronouns are divided into three classes; *personal*, *relative*, and *interrogative*.

I. A *personal pronoun*, is one which always represents the same person.

The *simple* personal pronouns are five: namely, *I*, of the

What is a PRONOUN?—Give the example. How are pronouns divided? What is a *personal* pronoun?—How many, and what are they? Which is the first, second, and third person?



first person; *thou*, of the second person; *he*, *she*, and *it*, of the third person.

A *compound personal pronoun* is formed by adding the word *self*, in the plural *selves*, to the simple pronouns: as, *himself*, *themselves*.

The *compound personal pronouns* are also five: namely, *myself*, of the first person; *thyself*, of the second person; *himself*, *herself*, and *itself*, of the third person.

II. A *relative pronoun* is one which represents a noun that precedes it in the same sentence, and connects different clauses of a sentence.

The relative pronouns are *who*, *which*, *what*, and *that*; and the compounds *whoever* or *whosoever*, *whichever* or *whichever*, *whatever* or *whatsoever*.

*What* is a kind of double relative, and is generally equivalent to *that which*, or *those which*; and is to be parsed, first *as antecedent*, and then *as relative*.

III. An *interrogative pronoun* is one with which a question is asked.

The interrogative pronouns are *who*, *which*, and *what*; being the same in form as relatives.

Obs. 1.—*Who* is usually applied to persons only; *which* though formerly applied to persons, is now confined to animals and inanimate things; *what* (as a mere pronoun) is applied to things only: *that* is applied indifferently to persons, animals, or things.

Obs. 2.—The pronoun *what* has a two-fold relation, and is often used (by ellipsis of the noun) both as antecedent and relative, being equivalent to *that which* or *the thing which*. In this double relation, *what* represents two cases at the same time: as, "He is ashamed of *what* he has done;" that is, of *that* [thing] *which* he has done. It is usually of the singular number, though sometimes plural: as, "I must turn to the faults, or *what* appear such to me."—*Byron*.

Obs. 3.—*What* is sometimes used both as an *adjective* and a *relative* at the same time, and is placed before the noun which it represents: as, "*What* money we had was taken away;" that is, *All the* money *that* we had," &c.—"*What* man but enters, dies;" that is, *Any* man *who*, &c. "*What* god but enters yon forbidden field."—*Pope*. Indeed, it does not admit of being construed after a noun, as a simple relative. The compound *whatever* or *whatsoever* has the same peculiarities of construc-

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What is a relative pronoun?—What peculiarity has the relative *what*? What is an interrogative pronoun?—Name the interrogatives? How is *who*, *which*, and *that* applied?

tion: as, "We will certainly do *whatsoever* thing goeth forth out of our own mouth."—*Jer.* xliv. 17.

Obs. 4.—*Who*, *which*, and *what*, when the affix *ever* or *soever* is added, have an unlimited signification; and, as some general term, such as *any person*, or *any thing*, is usually implied as the antecedent, they are all commonly followed by two verbs: as, "*Whoever* attends, will improve;" that is, *Any person who* attends, will improve. In parsing, supply the antecedent.

Obs. 5.—*Which* and *what* are often prefixed to nouns as definitive or interrogative adjectives; and, as such, may be applied to persons as well as to things: as, "*What* man?"—" *Which* boy?"

Obs. 6.—The word *that* is a relative pronoun, when it is equivalent to *who*, *whom*, or *which*: as, "The days *that* [which] are past, are gone for ever." It is a definitive or pronominal adjective, when it relates to a noun expressed or understood after it: as, "*That* book is new." In other cases, it is a conjunction: as, "Live well, *that* ye may die well."

Obs. 7.—The relative *that* has this peculiarity, that it cannot follow the word on which its case depends: thus, it is said, [*John* xiii. 29.] "Buy those things *that* we have need of;" but we cannot say, "Buy those things *of that* we have need."

Obs. 8.—The word *as*, though usually a conjunction or an adverb, has sometimes the construction of a relative pronoun: as, "The Lord added to the church daily such [persons] *as* should be saved."—*Acts* ii. 47.

Obs. 9.—*Whether* was formerly used as an interrogative pronoun, referring to one of two things: as, "*Whether* is greater, the gold or the temple?"—*Matt.* xxiii. 17; but it is now seldom used, the interrogative *which* supplying its place.

Obs. 10.—Interrogative pronouns differ from relatives chiefly in this; that, as the subject referred to is unknown to the speaker, they do not relate to a *preceding* noun, but to something which is to be expressed in the answer to the question. Their *person*, *number*, and *gender*, therefore, are not regulated by an *antecedent* noun; but by what the speaker supposes of a subject, which may or may not agree with them in these respects: as, "*What* lies there?" Ans. "Two *men* asleep."

Obs. 11.—In some instances *what* is used in the sense of an interjection: as, "*What!* take my money, and then my life?"

## MODIFICATIONS.

Pronouns have the same modifications as nouns; namely, *Persons*, *Numbers*, *Genders*, and *Cases*.

Obs. 1.—In the personal pronouns, most of these properties are distinguished by the words themselves; in the relative, and the interrogative pronouns, they are ascertained chiefly by the antecedent and the verb.

Oss. 2.—The personal pronouns of the first and second persons, are equally applicable to both sexes; and should be considered masculine or feminine, according to the known application of them. The speaker and the hearer, being present to each other, of course know the sex to which they respectively belong; and, whenever they appear in narrative, we are told who they are.

Oss. 3.—Many grammarians deny the first person of nouns, and the gender of pronouns of the first and second persons; and at the same time teach, that "Pronouns must always agree with their antecedents, and the nouns for which they stand, in *gender*, *number*, and *person*." Now, no two words *can* agree in any property which belongs not to both!

## DECLENSION OF PRONOUNS.

The declension of a pronoun is a regular arrangement of its numbers and cases.

### SIMPLE PERSONALS.

The simple personal pronouns are thus declined:

*I, of the FIRST PERSON, any\* gender.*

Sing. Nom. I,	Plur. Nom. we,
Poss. my, or mine,	Poss. our or ours,
Obj. me;	Obj. us.

*THOU, of the SECOND PERSON, any gender.*

Sing. Nom. thou,	Plur. Nom. ye,† or you,
Poss. thy or thine,	Poss. your, or yours,
Obj. thee;	Obj. you.

*HE, of the THIRD PERSON, masculine gender.*

Sing. Nom. he,	Plur. Nom. they,
Poss. his,	Poss. their or theirs,
Obj. him;	Obj. them.

What is the declension of a pronoun? How do you decline the pronouns *I*, *thou*, and *he*?

\* That the pronouns of the first and second persons are sometimes masculine and sometimes feminine, is perfectly certain; but whether they can or cannot be neuter, is a question difficult to be decided. To things inanimate they are only applied figuratively; and the question is, whether the figure always necessarily changes the gender of the antecedent noun. Pronouns are of the same gender as the nouns for which they stand; and if, in the following example, *gold* and *diamond* are neuter, so is the pronoun *me*. And, if not neuter, of what gender are they?

"Where thy true treasure? *Gold* says, 'Not in *me*;' .  
And, 'Not in *me*,' the *diamond*. *Gold* is poor."—*Young*.

† The use of the pronoun *ye* is confined to the solemn style, and to the burlesque.

**SHE, of the THIRD PERSON, feminine gender.**

Sing. Nom. she,	Plur. Nom. they,
Poss. her or hers,	Poss. their or theirs,
Obj. her;	Obj. them.

**IT, of the THIRD PERSON, neuter gender.**

Sing. Nom. it,	Plur. Nom. they,
Poss. its,*	Poss. their or theirs,
Obj. it;	Obj. them.

Obs. 1.—Most of the personal pronouns have two forms of the possessive case, in each number: as, *my* or *mine*, *our* or *ours*; *thy* or *thine*, *your* or *yours*; *her* or *hers*, *their* or *theirs*. The former is used before a noun expressed; the latter, when the governing noun is understood, or so placed as not immediately to follow the pronoun: as, "My powers are *thine*."—*Montgomery*.

Obs. 2.—*Mine* and *thine* were formerly used before all words beginning with a vowel sound; *my* and *thy*, before others: as, "It was thou, a man, *mine* equal, *my* guide, and *mine* acquaintance."—*Psalms*. But this usage is now obsolete, or peculiar to the poets: as,

"Time writes no wrinkles on *thine* azure brow."—*Byron*.

#### COMPOUND PERSONALS.

The word *self*† added to the simple personal pronouns, forms the class of *compound personal pronouns*; which are used when an action reverts upon the agent, and also when some persons are to be emphatically distinguished: as, sing. *myself*, plur. *ourselves*; sing. *thyself*, plur. *yourselves*; sing. *himself*,‡ plur. *themselves*; sing. *herself*, plur. *themselves*; sing. *itself*, plur. *themselves*. They all want the possessive case, and are alike in the nominative and objective.

\* In ancient times, *he*, *his*, and *him*, were applied to things neuter. In our translation of the Bible, the pronoun *it* is employed in the nominative and the objective, but *his* is retained in the possessive, neuter; as, "Look not thou upon the wine, when *it* is red, when *it* giveth *his* colour in the cup, when *it* moveth *itself* aright."—*Prov. xxiii. 31*. *Its* is not found in the Bible, except by misprint.

† The word *self* was originally an *adjective*; but when used alone, it is now generally a *noun*. This may have occasioned the diversity in the formation of the compound personal pronouns. Dr. Johnson calls *self* a *pronoun*; but he explains it as being both *adjective* and *substantive*.

‡ *Hissself*, *itself*, and *theirselves*, are more analogical than *himself*, *itself*, *theirselves*; but custom has rejected the former, and established the latter. When an adjective is prefixed to *self*, the pronouns are written separately in the possessive case; as, *My* single self—*My* own self—*His* own self—*Their* own selves.

What is said of the compound personal pronouns?

## RELATIVES AND INTERROGATIVES.

The relative and the interrogative pronouns are thus declined :

*Who, applied only to persons.*

Sing. Nom. who,	Plur. Nom. who,
Poss. whose,	Poss. whose,
Obj. whom ;	Obj. whom.

*Which, applied to animals and things.*

Sing. Nom. which,	Plur. Nom. which,
Poss. *—	Poss. —
Obj. which ;	Obj. which.

*What, generally applied to things.*

Sing. Nom. what,	Plur. Nom. what,
Poss. —	Poss. —
Obj. what ;	Obj. what.

*That, applied to persons, animals, and things.*

Sing. Nom. that,	Plur. Nom. that,
Poss. —	Poss. —
Obj. that,	Obj. that.

## COMPOUND RELATIVES.

The compound relative pronouns, *whoever*, or *whosoever*, *whichever* or *whichever*, and *whatever*, or *whatsoever*, are declined in the same manner as the simple pronouns, *who*, *which*, *what*.

## EXAMPLES FOR PARSING.

## CHAP. IV. ETYMOLOGICAL.

*In the Fourth Chapter, it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, adjectives, and pronouns.*

\* *Whose* is sometimes used as the possessive case of *which*; as, "A religion whose origin is divine."—*Blair*.

How do you decline *who*, *which*, *what*, and *that*? How do you decline the compound relative pronouns?

*The definitions to be given in the Fourth Chapter are, two for an article, six for a noun, three for an adjective, six for a pronoun—and one for a verb, a participle, an adverb, a conjunction, a preposition, or an interjection. Thus :*

**EXAMPLE PARSED.**

“ He sought them.”

*He* is a personal pronoun, of the third person, singular number, masculine gender, and nominative case.

1. A pronoun is a word used instead of a noun, to repeat the idea.
2. A personal pronoun is one which invariably represents the same person.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The masculine gender is that which denotes animals of the male kind.
6. The nominative case is that form of a noun or pronoun which denotes the subject of a verb.

*Sought* is a verb.

1. A verb is a word which affirms what is said of persons and things.

*Them* is a personal pronoun, of the third person, plural number, masculine gender, and objective case.

1. A pronoun is a word used instead of a noun, to repeat the idea.
2. A personal pronoun is one which invariably represents the same person.
3. The third person is that which denotes the person or thing merely spoken of.
4. The plural number denotes more than one.
5. The masculine gender is that which denotes animals of the male kind.
6. The objective case is that form of a noun or pronoun, which denotes the object of a verb, participle, or preposition.

**LESSON I.**

I, who saw the deed, will convict them.

“ I never saw

Sight more detestable than him and thee.”—*Milton*.

The miser is cruel to himself, as well as to others.

What is required of the pupil in the FOURTH CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “ He sought them.” [Now parse, in like manner, the three lessons of the *Fourth Chapter*.]

## LESSON II.

“Take heed, lest by your heat you burn yourselves.”

*Shakspeare.*

Those who pry into the faults of others, should first examine their own.

“She will outstrip all praise,  
And make it halt behind her.”—*Shakspeare.*

Let us love our neighbours as we love ourselves.

## LESSON III.

“Mine honour is my life; both grow in one;  
Take honour from me, and my life is done.”—*Shakspeare.*

“It is thou, Liberty! thrice sweet and gracious goddess,  
whom all in public or in private worship, whose taste is grateful,  
and ever will be so, till Nature herself shall change.”

*Sterne.*

“If I give thee honour due,  
Mirth, admit me of thy crew,  
To live with her, and live with thee,  
In unreprieved pleasures free.”—*Milton.*

## LESSON IV.

“Her was indignant, and blamed I severely.”

*Her* is incorrect, because “the nominative case is that form of a noun or pronoun which denotes the subject of a verb.”  
*I* is incorrect, because “the objective case is that form of a noun or pronoun which denotes the object of a verb, participle, or preposition.”

## TO BE CORRECTED AND PARSED.

I would not injure she for all the world.

Her was sought by many, but in vain.

He whom thee lovest receive and cherish.

I welcomed the traveller which came at midnight, and gave him the couch whom he sought.

While blaming others he never examined hisself.

I know not of who he speaks.

Receive whosoever comes.

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## OF THE VERB.

A verb is a word which affirms what is said of persons and things : as *I am*, *I rule*, *I am ruled* ; *I love*, thou *lovest*, he *loves*.

### CLASSES.

Verbs are divided, with respect to their form, into two classes ; *regular* and *irregular*.

I. A *regular verb* is one that forms the preterit and the perfect participle by adding *d* or *ed* to the present tense ; as, *love*, *loved*, *loving*, *loved* ; *favour*, *favoured*.

II. An *irregular verb* is one that does not form the preterit and the perfect participle by adding *d* or *ed* to the present tense ; as, *see*, *saw*, *seeing*, *seen*.

Obs.—Regular verbs form their preterit and perfect participle by adding *d* to final *e*, and *ed* to all other terminations. The verb *hear*, *heard*, *hearing*, *heard*, adds *d* to *r*, and is therefore irregular.

Verbs are divided, according to their signification, into four classes : *active-transitive*, *active-intransitive*, *passive*, and *neuter*.

I. An *active-transitive verb* is one that expresses an action which has some person or thing for its object ; as, "*John taught William*."

II. An *active-intransitive verb* is one that expresses an action which has no person or thing for its object ; as, "*James walks*."

III. A *passive verb* is one that represents its subject, or nominative, as being acted upon ; as, "*I am led*."

IV. A *neuter verb* is one that expresses a state of existence without action or passion ; as, "*I am* ; *He sleeps* ; *They rest*."

Obs. 1.—In most grammars and dictionaries, verbs are divided into three classes only ; *active*, *passive*, and *neuter*. In such a division, the class of *active* verbs includes those only which are *active-transitive*, and all the *active-intransitive* verbs are called *neuter*. But, in the division adopted above, *active-intransitive* verbs are made a distinct class ; and

What is a VERB ?—What are the examples ? How are verbs divided with respect to their form ? What is a *regular verb* ?—an *irregular verb* ? How are verbs divided ? What is an *active-transitive verb* ?—an *active-intransitive verb* ?—a *passive verb* ?—a *neuter verb* ? Give an example of each class of verbs.



those only are regarded as neuter, which imply a state of existence without action. When, therefore, we speak of verbs without reference to their regimen, we apply the simple term *active* to all those which express action, whether *transitive* or *intransitive*. "We *act* whenever we *do* any thing; but we *may act* without *doing* any thing."—*Crabb's Synonymes*.

Obs. 2.—Active-transitive verbs generally take the agent before them and the object after them; as, "Wellington *conquered* Bonaparte." Passive verbs (which are derived from *active-transitive* verbs) reverse this order, and denote that the subject, or nominative, is affected by the action; and the agent follows, being introduced by the preposition *by*; as, "Bonaparte *was conquered* by Wellington."

Obs. 3.—Most active verbs may be used either transitively or intransitively. Active verbs are transitive when there is any person or thing expressed or clearly implied, upon which the action terminates; when they do not govern such an object, they are intransitive.

Obs. 4.—Some verbs may be used either in an active or a neuter sense. In the sentence, "Here I rest," *rest* is a neuter verb; but in the sentence, "Here I rest my hopes," *rest* is an active-transitive verb, and governs *hopes*.

Obs. 5.—An active-intransitive verb, followed by a preposition and its object, will sometimes admit of being put into the passive form, the object of the preposition being assumed for the nominative, and the preposition being retained with the verb, as an adverb: as, (*Active*,) "They laughed at him."—(*Passive*,) "He was laughed at."

## MODIFICATIONS.

Verbs have modifications of four kinds; namely, *Moods*, *Tenses*, *Persons*, and *Numbers*.

### MOODS.

Moods are different forms of the verb, each of which expresses what is said or done, in some particular manner.

There are five moods; the *Infinitive*, the *Indicative*, the *Potential*, the *Subjunctive*, and the *Imperative*.

The *Infinitive mood* is that form of the verb which expresses what is said or done, in an indefinite manner, and without reference to person or number; as, *To read*, *to run*.

The *Indicative mood* is that form of the verb, which

What modifications have verbs? What is meant by Moods? How many moods are there, and what are they called? What is the *infinitive* mood?—the *indicative* mood?

simply expresses or declares what is said or done; as, *I write*; you *walk*; the water *boils*: or asks a question; as, *Do you know?* *Does it boil?*

The *Potential mood* is that form of the verb which expresses the power, liberty, possibility, or necessity, of acting; as, *I can read*: he *may do* it: we *must go*.

The *Subjunctive mood* is that form of the verb which represents an action as conditional, doubtful, or contingent; as, "If thou *go*, see that thou *offend* not."

The *Imperative mood* is that form of the verb, which is used in commanding, exhorting, entreating, or permitting; as, "John, *sit up*."—"Be *persuaded*."—"Pardon me."—"Depart in peace."

OBS. 1.—The *infinitive mood* is distinguished by the preposition *to*, which, with a few exceptions, immediately precedes it.

OBS. 2.—The *potential mood* is known by the signs *may*, *can*, *must*, *might*, *could*, *would*, and *should*. This mood as well as the indicative may be used in asking a question; as, *Must we go?* *Can we do it?*

OBS. 3.—The *subjunctive mood* is always connected with another verb. Its dependence is usually denoted by a conjunction; as, *if*, *that*, *though*, *lest*, *unless*.

OBS. 4.—The *indicative* and *potential moods*, in all their tenses, may be used in the same dependent manner; but this seems not to be a sufficient reason for considering them as parts of the *subjunctive mood*.

## TENSES.

Tenses are those modifications of the verb which distinguish time.

There are six tenses; the *Present*, the *Imperfect*, the *Perfect*, the *Pluperfect*, the *First-future*, and the *Second-future*.

The *Present tense* is that which expresses what now *exists* or *is taking* place; as, "I *hear* a noise; he *is coming*."

The *Imperfect tense* or *preterit* is that which expresses

What is the *potential mood*?—the *subjunctive mood*?—the *imperative mood*? The definitions of the moods may be varied in this manner: The infinitive is employed to express what is said or done, &c. Then the following questions: When is the *infinitive mood* employed? when the *indicative*, *potential*, *subjunctive*, *imperative*? How is the *infinitive mood* distinguished? How the *potential*, &c. What are Tenses? How many tenses are there, and what are they called? What is the *present tense*?—the *imperfect tense*?

what *happened* or *remained unfinished*, at a time fully past, however distant; as, "I *heard* the noise yesterday; it *was unfinished* on Friday."

The *Perfect tense* is that which expresses what *has taken* place, within some period of time not yet fully past; as, "I *have heard* the noise to-day."—"I *have travelled* many miles this year."

The *Pluperfect tense* is that which expresses what *had taken* place at some past time mentioned; as, "I *had seen* him, when I met you."

The *First-future tense* is that which expresses what *will take* place hereafter; as, "I *shall see* him again."

The *Second-future tense* is that which expresses what *will have taken* place, at some future time mentioned; as, "I *shall have seen* him by to-morrow noon."

Oss. 1.—The terms here defined are the names usually given to those parts of the verb to which they are in this work applied; and though some of them are not so strictly appropriate as scientific names ought to be, we think it inexpedient to change them.

Oss. 2.—The tenses do not all express time with equal precision. Those of the indicative mood are the most definite. The time expressed by the same tenses in the other moods is frequently relative, and sometimes indefinite.

Oss. 3.—The present tense, in the indicative mood, expresses general truths, and customary actions; as, "*Vice produces* misery."—"She often *visits* us."

Oss. 4.—The present tense in the subjunctive mood, and in the other moods when preceded by *as soon as*, *after*, *before*, *till*, or *when*, is generally used with reference to a future action or time; as, "If he *ask* a fish, will he give him a serpent?"—*Matt. vii. 10.* "When he *arrives*, I will send for you."

Oss. 5.—In animated narrative the present tense is sometimes substituted (by the figure *enallage*) for the imperfect; as, "As he lay indulging himself in state, he *sees* let down from the ceiling a glittering sword, hung by a single hair."—*Tr. of Cicero.* "Ulysses *wakes*, not knowing where he was."—*Pope.*

Oss. 6.—The present infinitive can scarcely be said to express any particular time. It is usually dependant on another verb, and, therefore, relative in time. It may be connected with any tense of any mood; as, "I *intend to do* it, I *intended to do* it, I *have intended to do*

What is the *perfect* tense?—the *pluperfect* tense?—the *first-future* tense?—the *second-future* tense? What tenses are the most definite? What does the *present* tense express in the *indicative* mood?—in the *subjunctive* mood?—in *animated narrative*?

it;" &c. It is often used to express futurity; as, "The time to come."—"The world to come."

Oss. 7.—The imperfect tense of the indicative mood, in its simple form, is called the *preterit*; as, *loved, saw, was*.

Oss. 8.—The perfect tense, like the present, is sometimes used with reference to future time; as, "He will stop before he *has walked* far."

Oss. 9.—The pluperfect tense is often used conditionally, without a conjunction; as, "*Had I known* you, I should have paused."

## PERSONS AND NUMBERS.

The person and number of a verb, are those modifications in which it agrees with its subject or nominative.

In each number, there are three persons; and in each person, two numbers: thus,

### *Singular.*

1st per. I learn,  
2d per. Thou learnest,  
3d per. He learns;

### *Plural.*

1st per. We learn,  
2d per. You learn,  
3d per. They learn.

Oss. 1.—Thus the verb in some of its parts varies its termination to distinguish or agree with the different persons and numbers. The change is, however, principally confined to the second and third persons singular of the present tense of the indicative mood, and to the auxiliaries *hast* and *has* of the perfect. In the ancient biblical style, now used only on solemn occasions, the second person singular is distinguished through all the tenses of the indicative and potential moods. And as the use of the pronoun *thou* is now mostly confined to the solemn style, the terminations of that style are retained in all our examples of the conjugation of verbs. In the plural number, there is no variation of ending, to denote the different persons; and the verb in the three persons plural, is the same as in the first person singular. As the verb is always attended by a noun or a pronoun, expressing the subject of the affirmation, no ambiguity arises from the want of particular terminations in the verb to distinguish persons and numbers.

Oss. 2.—Persons in high stations being usually surrounded by attendants, it became, many centuries ago, a species of court flattery, to address individuals of this class in the plural number. And the practice extended, in time, to all ranks of society; so that at present the customary mode of familiar as well as complimentary address, is altogether plural; both the verb and the pronoun being used in that form. This practice, which confounds one of the most important distinctions of the language, affords a striking instance of the power of fashion. The singular is universally employed in reference to the Supreme

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What are the Person and Number of a verb? How many persons and numbers belong to verbs?

Being; and is generally preferred in poetry. It is the language of Scripture, and is consistently retained in all our grammars.

Where the verb is varied, the second person singular is regularly formed by adding *st* or *est* to the first person; and the third person singular, in like manner, by adding *s* or *es*: as, I *see*, thou *seest*, he *sees*; I *give*, thou *givest*, he *gives*; I *go*, thou *goest*, he *goes*; I *fly*, thou *fliest*, he *flies*; I *vex*, thou *vexest*, he *veres*; I *lose*, thou *lovest*, he *loses*.

Obs. 1.—In the solemn style (except in poetry, which usually contracts\* these forms), the second person singular of the present indicative, and that of the irregular preterits, commonly end in *est*, pronounced as a separate syllable. But as the termination *ed*, in solemn discourse, constitutes a syllable, the regular preterits form the second person singular by adding *st*, without further increase of syllables: as, *loved*, *lovedst*—not *lovedest*. *Dost* and *hast*, and the irregular preterits *wast*, *didst*, and *hadst*, are permanently contracted. The auxiliaries *shall* and *will*, change the final *l* to *t*. To the auxiliaries *may*, *can*, *might*, *could*, *would*, and *should*, the termination *est* was formerly added: but they are now generally written with *st* only, and pronounced as monosyllables.

Obs. 2.—The third person singular was anciently formed by adding *th* to verbs ending in *e*, and *eth* to all others. This method of forming the third person singular almost always adds a syllable to the verb. It is now confined to the solemn style. *Doth*, *hath*, and *saith*, are contractions of verbs thus formed.

Obs. 3.—When the verb ends in a sound which will not unite with that of *st* or *s*, *st* and *s* are added to final *e*, and *est* and *es* to other terminations; and the verb acquires an additional syllable: as, I *trace*, thou *tracest*, he *traces*; I *pass*, thou *pascest*, he *passes*; I *fix*, thou *fixest*, he *fixes*. But verbs ending in *o* or *y* preceded by a consonant, do not exactly follow this rule: in these, *y* is changed into *i*; and, to both *o* and *i*, *est* and *es* are added, without increase of syllables: as, I *go*, thou *goest*, he *goes*; I *undo*, thou *undoest*,† he *undoes*; I *fly*, thou *fiest*, he *flies*; I *pity*, thou *pitiest*, he *pities*.

Obs. 4.—The formation of the third person singular of verbs, is precisely the same as that of the plural number of nouns.

Obs. 5.—The auxiliaries *do*, *dost*, *does*, [pronounced *doo*, *dust*, *dux*,]—*am*, *art*, *is*,—*have*, *hast*, *has*,—being also in frequent use as principal verbs of the present tense, retain their peculiar form, when joined to other verbs. The other auxiliaries are not varied, except in the solemn style.

Obs. 6.—The only regular terminations that are added to verbs, are

\* The second person singular may be contracted, whenever the verb ends in a sound which will unite with that of *st*.

† The second person singular of the simple verb *do*, is now usually written *dost*, and read *dust*; being contracted in orthography, as well as pronunciation.

How are the second and third persons singular formed?

*ing, d, or ed, st or est, s or es, th or eth.* *Ing*, and *th* or *eth*, always add a syllable to the verb; except in *doth, hath, saith*. The rest, whenever their sound will unite with that of the final syllable of the verb, are added without increasing the number of syllables; otherwise they are separately pronounced. In solemn discourse, however, *ed* and *est* are, by most speakers, uttered distinctly in all cases; except, sometimes, when a vowel precedes.

### CONJUGATION OF VERBS.

The conjugation of a verb is a regular arrangement of its moods, tenses, persons, numbers, and participles.

Obs.—The moods and tenses are formed partly by changes made in the verb itself, and partly by the combination of the verb, or its participle, with a few short verbs called *auxiliaries* or *helping verbs*.

There are four **PRINCIPAL PARTS** in the conjugation of every simple and complete verb; namely, the *Present*, the *Preterit*, the *Imperfect Participle*, and the *Perfect Participle*. A verb wanting any of these parts, is called *defective*.

Obs.—The present is radically the same in all the moods, and is the part from which all the rest are formed. The present infinitive is the *root*, or *simplest form*, of the verb. The preterit and the perfect participle are regularly formed by adding *d* or *ed*, and the imperfect participle by adding *ing*, to the present.

An *auxiliary* is a short verb prefixed to one of the principal parts of another verb, to express some particular mode and time of action. The auxiliaries are *do, be, have, shall, will, may, can, and must*, with their variations.

Obs. 1.—*Do, be, and have*, being also principal verbs, are complete: but the participles of *do* and *have*, are not used as auxiliaries; unless *having*, which forms the compound participle, may be considered as such. The other auxiliaries have no participles.

Obs. 2.—English verbs are principally conjugated by means of *auxiliaries*; the only tenses which can be formed by the simple verb, being the present and the imperfect: as, *I love, I loved*. And even here an auxiliary is usually preferred in questions and negations: as, *Do you learn? You do not learn*. All the other tenses, even in their simplest form, are compounds.

Obs. 3.—English verbs having few inflections, it is convenient to

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What is the conjugation of a verb? What are the *principal parts* in the conjugation of a verb? What is a verb called which wants some of these parts? What is an *auxiliary* in grammar? What verbs are used as auxiliaries?

insert in the conjugations the preposition *to*, to mark the infinitive; *pronouns*, to distinguish the persons and numbers; the conjunction *if*, to denote the subjunctive; and the adverb *not*, to shew the form of negation. With these additions, a verb may be conjugated in four ways:

1. *Affirmatively*; as, I write, I do write, or I am writing.
2. *Negatively*; as, I write not, I do not write, or I am not writing.
3. *Interrogatively*; as, Write I? Do I write? or, Am I writing?
4. *Interrogatively and negatively*; as, Write I not? Do I not write? or, Am I not writing?

### I. SIMPLE FORM, ACTIVE OR NEUTER.

The simplest form of an English conjugation makes the present and imperfect tenses without auxiliaries; but, even in these, auxiliaries are required for the potential mood, and are often preferred for the indicative.

#### FIRST EXAMPLE.

*The regular active verb LOVE, conjugated affirmatively.*

##### *Principal Parts.*

<i>Present.</i>	<i>Preterit.</i>	<i>Imper. Participle.</i>	<i>Perfect Participle.</i>
Love.	Loved.	Loving.	Loved.

#### INFINITIVE MOOD.

The infinitive mood is that form of the verb which expresses what is said or done indefinitely, and without reference to person or number. It is used only in the present and perfect tenses.

##### *Present Tense.*

This tense is the *root* or *radical verb*; and is usually preceded by the preposition *to*, which shews its relation to some other word: thus,

To love.

##### *Perfect Tense.*

This tense prefixes the auxiliary *have* to the perfect participle, and is usually preceded by the preposition *to*: thus,

To have loved.

What is the simplest form of an English conjugation? What is the first example of conjugation? What are the principal parts of the verb LOVE? How many, and what tenses has the *infinitive* mood?—the *indicative*?—the *potential*?—the *subjunctive*?—the *imperative*? What is the verb LOVE in the *infinitive*, present?—perfect?

# INDICATIVE MOOD.

The indicative mood is that form of the verb, which simply indicates or declares what is said or done, or asks a question. It is used in all the tenses.

## *Present Tense.*

The present indicative, in its simple form, is essentially the same as the present infinitive, or radical verb; except that the verb *be* has *am* in the indicative.

1. The simple form of the present tense is varied thus :

### *Singular.*

1st per. I love,  
2d per. Thou lovest,  
3d per. He loves;

### *Plural.*

1st per. We love,  
2d per. You love,  
3d per. They love.

2. This tense may also be formed by prefixing the auxiliary *do* to the verb: thus,

### *Singular.*

1. I do love,  
2. Thou dost love,  
3. He does love;

### *Plural.*

1. We do love,  
2. You do love,  
3. They do love.

## *Imperfect Tense.*

This tense, in its simple form, is the *preterit*; which, in all regular verbs, adds *d* or *ed* to the present, but in others is formed variously.

1. The simple form of the imperfect tense is varied thus :

### *Singular.*

1. I loved,  
2. Thou lovedst,  
3. He loved;

### *Plural.*

1. We loved,  
2. You loved,  
3. They loved.

2. This tense may also be formed by prefixing the auxiliary *did* to the present: thus,

### *Singular.*

1. I did love,  
2. Thou didst love,  
3. He did love;

### *Plural.*

1. We did love,  
2. You did love,  
3. They did love.

Obs.—In a familiar question or negation, the auxiliary form is preferable to the simple. But in the solemn or the poetic style, the simple form is more dignified and graceful; as, “*Understandest* thou what thou redest?”—“Of whom *speaketh* the prophet this?”—*Acts*, viii. 30, 34.



*Perfect Tense.*

This tense prefixes the auxiliary *have* to the perfect participle : thus,

*Singular.*

1. I have loved,
2. Thou hast loved,
3. He has loved ;

*Plural.*

1. We have loved,
2. You have loved,
3. They have loved.

*Pluperfect Tense.*

This tense prefixes the auxiliary *had* to the perfect participle : thus,

*Singular.*

1. I had loved,
2. Thou hadst loved,
3. He had loved ;

*Plural.*

1. We had loved,
2. You had loved,
3. They had loved.

*First-future Tense.*

This tense prefixes the auxiliary *shall* or *will* to the present : thus,

1. Simply to express a future action or event :

*Singular.*

1. I shall love,
2. Thou wilt love,
3. He will love ;

*Plural.*

1. We shall love,
2. You will love,
3. They will love,

2. To express a promise, volition, command, or threat :

*Singular.*

1. I will love,
2. Thou shalt love,
3. He shall love ;

*Plural.*

1. We will love,
2. You shall love,
3. They shall love.

Oss.—In interrogative sentences, the meaning of these auxiliaries is reversed. When preceded by a conjunction implying condition or uncertainty, their import is somewhat varied.

*Second-future Tense.*

This tense prefixes the auxiliaries *shall have* or *will have* to the perfect participle : thus,

*Singular.*

1. I shall have loved,
2. Thou wilt have loved,
3. He will have loved ;

*Plural.*

1. We shall have loved,
2. You will have loved,
3. They will have loved.

Oss.—The auxiliary *shall* may also be used in the second and third

What is the verb LOVE in the *Indicative*, present ?—imperfect ?—perfect ?—pluperfect ?—first-future ?—second-future ?

Persons of this tense, when preceded by a conjunction expressing condition or contingency; as, "If he *shall have finished* his work when I return."

### POTENTIAL MOOD.

The potential mood is that form of the verb, which expresses the power, liberty, possibility, or necessity, of acting. It is used in the first four tenses.

#### *Present Tense.*

This tense prefixes the auxiliary *may, can, or must*, to the verb: thus,

##### *Singular.*

1. I may love,
2. Thou mayst love,
3. He may love;

##### *Plural.*

1. We may love,
2. You may love,
3. They may love.

#### *Imperfect Tense.*

This tense prefixes the auxiliary *might, could, would, or should*, to the verb: thus,

##### *Singular.*

1. I might love,
2. Thou mightst love,
3. He might love;

##### *Plural.*

1. We might love,
2. You might love,
3. They might love.

#### *Perfect Tense.*

This tense prefixes the auxiliaries, *may have, can have, or must have*, to the perfect participle: thus,

##### *Singular.*

1. I may have loved,
2. Thou mayst have loved,
3. He may have loved;

##### *Plural.*

1. We may have loved,
2. You may have loved,
3. They may have loved.

#### *Pluperfect Tense.*

This tense prefixes the auxiliaries, *might have, could have, would have, or should have*, to the perfect participle: thus,

##### *Singular.*

1. I might have loved,
2. Thou mightst have loved,
3. He might have loved;

##### *Plural.*

1. We might have loved,
2. You might have loved,
3. They might have loved.

---

What is the verb LOVE in the *Potential*, present?—imperfect?—perfect?—pluperfect?

## SUBJUNCTIVE MOOD.

The subjunctive mood is that form of the verb, which represents an action as conditional, doubtful, or contingent. This mood is generally preceded by a conjunction; as, *if, that, though, lest, unless, &c.* It does not vary its termination in the different persons. It is used in the present, and sometimes in the imperfect tense; rarely in any other. As this mood can be used only in a dependent clause, the time implied in its tenses is always relative, and generally indefinite.

*Present Tense.*

This tense is generally used to express some condition on which a future action or event is affirmed.

*Singular.*

1. If I love,
2. If thou love,
3. If he love;

*Plural.*

1. If we love,
2. If you love,
3. If they love.

Obs.—In this tense the auxiliary *do* is sometimes employed: as, “If thou *do* prosper my way.”—*Gen.* xxiv. 42. “If he *do* not utter it.”—*Lev.* v. 1.

*Imperfect Tense.*

This tense, as well as the imperfect of the potential mood, with which it is frequently connected, is properly an aorist, or indefinite tense; and it may refer to time past, present, or future: as, “If therefore perfection *were* by the Levitical priesthood, what further need *was* there,” &c.—*Heb.* vii. 11. “If the whole body *were* an eye, where *were* the hearing?”—*1 Cor.* xii. 17. “If it *were* possible, they *shall* deceive the very elect.”—*Matt.* xxiv. 24.

*Singular.*

1. If I loved,
2. If thou loved,
3. If he loved;

*Plural.*

1. If we loved,
2. If you loved,
3. If they loved.

## IMPERATIVE MOOD.

The imperative mood is that form of the verb, which is used in commanding, exhorting, entreating, or permitting. It is commonly used only in the second person of the present tense.

*Present Tense.*

- |                  |                      |            |               |
|------------------|----------------------|------------|---------------|
| <i>Singular.</i> | 2. Love [thou],      | <i>or,</i> | Do thou love; |
| <i>Plural.</i>   | 2. Love [ye or you], | <i>or,</i> | Do you love.  |

## PARTICIPLES.

- |                          |                        |                           |
|--------------------------|------------------------|---------------------------|
| 1. <i>The Imperfect.</i> | 2. <i>The Perfect.</i> | 3. <i>The Pluperfect.</i> |
| Loving.                  | Loved.                 | Having loved.             |

---

What is the verb LOVE in the *Subjunctive*, present?—imperfect?—*Imperative*, present? What are its participles?

SYNOPSIS OF THE FIRST EXAMPLE.

*First Person Singular.*

IND. I love, I loved, I have loved, I had loved, I shall love, I shall have loved. POT. I may love, I might love, I may have loved, I might have loved. SUBJ. If I love, If I loved.

*Second Person Singular.*

IND. Thou lovest, Thou lovedst, Thou hast loved, Thou hadst loved, Thou wilt love, Thou wilt have loved. POT. Thou mayst love, Thou mightst love, Thou mayst have loved, Thou mightst have loved. SUBJ. If thou love, If thou loved. IMP. Love [thou], or Do thou love.

*Third Person Singular.*

IND. He loves, He loved, He has loved, He had loved, He will love, He will have loved. POT. He may love, He might love, He may have loved, He might have loved. SUBJ. If he love, If he loved.

*First Person Plural.*

IND. We love, We loved, We have loved, We had loved, We shall love, We shall have loved. POT. We may love, We might love, We may have loved, We might have loved. SUBJ. If we love, If we loved.

*Second Person Plural.*

IND. You love, You loved, You have loved, You had loved, You will love, You will have loved. POT. You may love, You might love, You may have loved, You might have loved. SUBJ. If you love, If you loved. IMP. Love [ye or you], or Do you love.

*Third Person Plural.*

IND. They love, They loved, They have loved, They had loved, They will love, They will have loved. POT. They may love, They might love, They may have loved, They might have loved. SUBJ. If they love, If they loved.

What is the synopsis of the verb LOVE, in the first person singular?—second person singular?—third person singular?—first person plural?—second person plural? third person plural?

**SECOND EXAMPLE.**

*The irregular active verb GIVE, conjugated affirmatively.*

*Principal Parts.*

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Give.	Gave.	Giving.	Given.

**INFINITIVE MOOD.***Present Tense.*

To give.

*Perfect Tense.*

To have given.

**INDICATIVE MOOD.***Present Tense.**Singular.*

1. I give,
2. Thou givest,
3. He gives;

*Plural.*

1. We give,
2. You give,
3. They give.

*Imperfect Tense.**Singular.*

1. I gave,
2. Thou gavest,
3. He gave;

*Plural.*

1. We gave,
2. You gave,
3. They gave.

*Perfect Tense.**Singular.*

1. I have given,
2. Thou hast given,
3. He has given;

*Plural.*

1. We have given,
2. You have given,
3. They have given.

*Pluperfect Tense.**Singular.*

1. I had given,
2. Thou hadst given,
3. He had given;

*Plural.*

1. We had given,
2. You had given,
3. They had given.

What is the second example of conjugation? How is the verb GIVE conjugated throughout? How do you form a synopsis of the verb *give*, with the pronoun *I—thou—he—we—you—they*?

*First-future Tense.*

*Singular.*

1. I shall give,
2. Thou wilt give,
3. He will give;

*Plural.*

1. We shall give,
2. You will give,
3. They will give.

*Second-future Tense.*

*Singular.*

1. I shall have given,
2. Thou wilt have given,
3. He will have given;

*Plural.*

1. We shall have given,
2. You will have given,
3. They will have given.

POTENTIAL MOOD.

*Present Tense.*

*Singular.*

1. I may give,
2. Thou mayst give,
3. He may give;

*Plural.*

1. We may give,
2. You may give,
3. They may give.

*Imperfect Tense.*

*Singular.*

1. I might give,
2. Thou mightst give,
3. He might give;

*Plural.*

1. We might give,
2. You might give,
3. They might give.

*Perfect Tense.*

*Singular.*

1. I may have given,
2. Thou mayst have given,
3. He may have given;

*Plural.*

1. We may have given,
2. You may have given,
3. They may have given.

*Pluperfect Tense.*

*Singular.*

1. I might have given,
2. Thou mightst have given,
3. He might have given;

*Plural.*

1. We might have given,
2. You might have given,
3. They might have given.

SUBJUNCTIVE MOOD.

*Present Tense.*

*Singular.*

1. If I give,
2. If thou give,
3. If he give;

*Plural.*

1. If we give,
2. If you give,
3. If they give.

*Imperfect Tense.**Singular.*

1. If I gave,
2. If thou gave,
3. If he gave;

*Plural.*

1. If we gave,
2. If you gave,
3. If they gave.

## IMPERATIVE MOOD.

*Present Tense.*

- Singular.* 2. Give [thou], or Do thou give;  
*Plural.* 2. Give [ye or you], or Do you give.

## PARTICIPLES.

- |                                     |                                  |  |
|-------------------------------------|----------------------------------|--|
| 1. <i>The Imperfect.</i><br>Giving. | 2. <i>The Perfect.</i><br>Given. | 3. <i>The Pluperfect.</i><br>Having given. |
|-------------------------------------|----------------------------------|--|

## THIRD EXAMPLE.

*The irregular neuter verb BE, conjugated affirmatively.*

*Principal Parts.*

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Be.	Was.	Being.	Been.

## INFINITIVE MOOD.

*Present Tense.*

To be.

*Perfect Tense.*

To have been.

## INDICATIVE MOOD.

*Present Tense.*

OBS.—Be was formerly used in the indicative present: as, "We be twelve brethren."—*Gen.* xlii. 32. "What be these two olive branches?"—*Zech.* iv. 12. But this construction is now obsolete.

*Singular.*

1. I am,
2. Thou art,
3. He is;

*Plural.*

1. We are,
2. You are,
3. They are.

What is the third example of conjugation? How is the verb *be* conjugated throughout? How do you form a synopsis of the verb *be* with the nominative *I*—*thou*—*he*—*we*—*you*—*they*—*the man*—*the men*?

*Imperfect Tense.*

*Singular.*

1. I was,
2. Thou wast,
3. He was;

*Plural.*

1. We were,
2. You were,
3. They were.

*Perfect Tense.*

*Singular.*

1. I have been,
2. Thou hast been,
3. He has been;

*Plural.*

1. We have been,
2. You have been,
3. They have been.

*Pluperfect Tense.*

*Singular.*

1. I had been,
2. Thou hadst been,
3. He had been;

*Plural.*

1. We had been,
2. You had been,
3. They had been.

*First-future Tense.*

*Singular.*

1. I shall be,
2. Thou wilt be,
3. He will be;

*Plural.*

1. We shall be,
2. You will be,
3. They will be.

*Second-future Tense.*

*Singular.*

1. I shall have been,
2. Thou wilt have been,
3. He will have been;

*Plural.*

1. We shall have been,
2. You will have been,
3. They will have been.

POTENTIAL MOOD.

*Present Tense.*

*Singular.*

1. I may be,
2. Thou mayst be,
3. He may be;

*Plural.*

1. We may be,
2. You may be,
3. They may be.

*Imperfect Tense.*

*Singular.*

1. I might be,
2. Thou mightst be,
3. He might be;

*Plural.*

1. We might be,
2. You might be,
3. They might be.



*Perfect Tense.**Singular.*

1. I may have been,
2. Thou mayst have been,
3. He may have been;

*Plural.*

1. We may have been,
2. You may have been,
3. They may have been.

*Pluperfect Tense.**Singular.*

1. I might have been,
2. Thou mightst have been,
3. He might have been;

*Plural.*

1. We might have been,
2. You might have been,
3. They might have been.

## SUBJUNCTIVE MOOD.

*Present Tense.**Singular.*

1. If I be,
2. If thou be,
3. If he be;

*Plural.*

1. If we be,
2. If you be,
3. If they be.

*Imperfect Tense.**Singular.*

1. If I were,
2. If thou wert,
3. If he were;

*Plural.*

1. If we were,
2. If you were,
3. If they were.

## IMPERATIVE MOOD.

*Present Tense.*

- Singular.* 2. Be [thou], or Do thou be;  
*Plural.* 2. Be [ye or you], or Do you be.

## PARTICIPLES.

- |                          |                        |                           |
|--------------------------|------------------------|---------------------------|
| 1. <i>The Imperfect.</i> | 2. <i>The Perfect.</i> | 3. <i>The Pluperfect.</i> |
| Being.                   | Been.                  | Having been.              |

## II. COMPOUND FORM, ACTIVE OR NEUTER.

Active and neuter verbs may also be conjugated, by adding the Imperfect Participle to the auxiliary verb BE, through all its changes; as, *I am reading—He is writing.*

How else may active and neuter verbs be conjugated? What peculiar meaning does this form convey? What signification have they?

This form of the verb denotes a continuance\* of the action, or the state of being, and is, on many occasions, preferable to the simple form of the verb.

Obs.—Verbs of this form have sometimes a *passive* signification; as, “The books *are now selling*.”—*Allen*. “It requires no motion in the organs, whilst it *is forming*.”—*Murray*. “While the work of the temple *was carrying on*.”—*Dr. J. Owen*. “The designs of Providence *are carrying on*.”—*Bp. Butler*. “We are permitted to know nothing of what *is transacting* in the regions above us.”—*Dr. Blair*.

### FOURTH EXAMPLE.

*The irregular active verb READ, conjugated affirmatively in the Compound Form.*

#### *Principal Parts of the Simple Verb.*

<i>Present.</i>	<i>Preterit.</i>	<i>Imper. Participle.</i>	<i>Perfect Participle.</i>
Read.	Read.	Reading.	Read.

#### INFINITIVE MOOD.

*Present Tense.*

To be reading.

*Perfect Tense.*

To have been reading.

#### INDICATIVE MOOD.

*Present Tense.*

*Singular.*

1. I am reading,
2. Thou art reading,
3. He is reading;

*Plural.*

1. We are reading,
2. You are reading,
3. They are reading.

*Imperfect Tense.*

*Singular.*

1. I was reading,
2. Thou wast reading,
3. He was reading;

*Plural.*

1. We were reading,
2. You were reading,
3. They were reading.

*Perfect Tense.*

*Singular.*

1. I have been reading,
2. Thou hast been reading,
3. He has been reading;

*Plural.*

1. We have been reading,
2. You have been reading,
3. They have been reading.

\* Those verbs which, in their simple form, imply continuance, do not admit the compound form; thus we say, “I *respect* him;” but not, “I *am respecting* him.”

What is the fourth example of conjugation? How is the verb READ conjugated in the compound form?

*Pluperfect Tense.**Singular.*

1. I had been reading,
2. Thou hadst been reading,
3. He had been reading;

*Plural.*

1. We had been reading,
2. You had been reading,
3. They had been reading.

*First-future Tense.**Singular.*

1. I shall be reading,
1. Thou wilt be reading,
3. He will be reading;

*Plural.*

1. We shall be reading,
2. You will be reading,
3. They will be reading.

*Second-future Tense.**Singular.*

1. I shall have been reading,
2. Thou wilt have been reading,
3. He will have been reading;

*Plural.*

1. We shall have been reading,
2. You will have been reading,
3. They will have been reading.

## POTENTIAL MOOD.

*Present Tense.**Singular.*

1. I may be reading,
2. Thou mayst be reading,
3. He may be reading;

*Plural.*

1. We may be reading,
2. You may be reading,
3. They may be reading.

*Imperfect Tense.**Singular.*

1. I might be reading,
2. Thou mightst be reading,
3. He might be reading;

*Plural.*

1. We might be reading,
2. You might be reading,
3. They might be reading.

*Perfect Tense.**Singular.*

1. I may have been reading,
2. Thou mayst have been reading,
3. He may have been reading;

*Plural.*

1. We may have been reading,
2. You may have been reading,
3. They may have been reading.

*Pluperfect Tense.**Singular.*

1. I might have been reading,
2. Thou mightst have been reading,
3. He might have been reading;

- Plural.*
1. We might have been reading,
  2. You might have been reading,
  3. They might have been reading.

SUBJUNCTIVE MOOD.

*Present Tense.*

- |                        |                        |
|------------------------|------------------------|
| <i>Singular.</i>       | <i>Plural.</i>         |
| 1. If I be reading,    | 1. If we be reading,   |
| 2. If thou be reading, | 2. If you be reading,  |
| 3. If he be reading;   | 3. If they be reading. |

*Imperfect Tense.*

- |                          |                          |
|--------------------------|--------------------------|
| <i>Singular.</i>         | <i>Plural.</i>           |
| 1. If I were reading,    | 1. If we were reading,   |
| 2. If thou wert reading, | 2. If you were reading,  |
| 3. If he were reading;   | 3. If they were reading. |

IMPERATIVE MOOD.

*Present Tense.*

- Sing.* 2. Be [thou] reading, or Do thou be reading;  
*Plur.* 2. Be [ye or you] reading, or Do you be reading.

PARTICIPLES.

- |  |                                |   |
|--|--------------------------------|---|
| 1. <i>The Imperfect.</i><br>Being reading. | 2. <i>The Perfect.</i><br>———— | 3. <i>The Pluperfect.</i><br>Having been reading. |
|--|--------------------------------|---|

III. FORM OF PASSIVE VERBS.

Passive verbs, in English, are always of a compound form; and are made from active-transitive verbs, by adding the Perfect Participle to the auxiliary verb *BE*, through all its changes: thus, from the active-transitive verb *love*, is formed the passive verb *be loved*.

Oss. 1.—A few active-intransitive verbs, that merely imply motion, or change of condition, may be put into this form, with a *neuter* signification; making not *passive* but *neuter* verbs, which express nothing more than the state which results from the change: as, *I am come*; *He is risen*; *They are fallen*. Our ancient writers very frequently employed this mode of conjugation in a neuter sense; but present usage is clearly in favour of the auxiliary *have* in preference to *be*, whenever the verb formed with the perfect participle is not passive: as, *They have arrived*—not, *They are arrived*.

Obs. 2.—Passive verbs may be distinguished from neuter verbs of the same form, by a reference to the agent or instrument; which frequently is, and always may be, expressed after *passive* verbs; but which never is, and never can be, expressed after *neuter* verbs: as, “The thief has been tried *by the magistrate*.”—“Pens are made *with a knife*.”

### FIFTH EXAMPLE.

*The regular passive verb BE LOVED, conjugated affirmatively.*

#### *Principal Parts of the Active Verb.*

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Love.	Loved.	Loving.	Loved.

#### INFINITIVE MOOD.

##### *Present Tense.*

To be loved.

##### *Perfect Tense.*

To have been loved.

#### INDICATIVE MOOD.

##### *Present Tense.*

##### *Singular.*

1. I am loved,
2. Thou art loved,
3. He is loved;

##### *Plural.*

1. We are loved,
2. You are loved,
3. They are loved.

##### *Imperfect Tense.*

##### *Singular.*

1. I was loved,
2. Thou wast loved,
3. He was loved;

##### *Plural.*

1. We were loved,
2. You were loved,
3. They were loved.

##### *Perfect Tense.*

##### *Singular.*

1. I have been loved,
2. Thou hast been loved,
3. He has been loved;

##### *Plural.*

1. We have been loved,
2. You have been loved,
3. They have been loved.

---

What is the fifth example of conjugation? How is the passive verb BE LOVED conjugated throughout?

*Pluperfect Tense.*

*Singular.*

*Plural.*

- |         |                   |         |                 |
|---------|-------------------|---------|-----------------|
| 1. I    | had been loved,   | 1. We   | had been loved, |
| 2. Thou | hadst been loved, | 2. You  | had been loved, |
| 3. He   | had been loved;   | 3. They | had been loved. |

*First-future Tense.*

*Singular.*

*Plural.*

- |         |                 |         |                 |
|---------|-----------------|---------|-----------------|
| 1. I    | shall be loved, | 1. We   | shall be loved, |
| 2. Thou | wilt be loved,  | 2. You  | will be loved,  |
| 3. He   | will be loved;  | 3. They | will be loved.  |

*Second-future Tense.*

*Singular.*

- |         |                        |
|---------|------------------------|
| 1. I    | shall have been loved, |
| 2. Thou | wilt have been loved,  |
| 3. He   | will have been loved;  |

*Plural.*

- |         |                        |
|---------|------------------------|
| 1. We   | shall have been loved, |
| 2. You  | will have been loved,  |
| 3. They | will have been loved.  |

POTENTIAL MOOD.

*Present Tense.*

*Singular.*

*Plural.*

- |         |                 |         |               |
|---------|-----------------|---------|---------------|
| 1. I    | may be loved,   | 1. We   | may be loved, |
| 2. Thou | mayst be loved, | 2. You  | may be loved, |
| 3. He   | may be loved;   | 3. They | may be loved. |

*Imperfect Tense.*

*Singular.*

*Plural.*

- |         |                   |         |                 |
|---------|-------------------|---------|-----------------|
| 1. I    | might be loved,   | 1. We   | might be loved, |
| 2. Thou | mightst be loved, | 2. You  | might be loved, |
| 3. He   | might be loved;   | 3. They | might be loved. |

*Perfect Tense.*

*Singular.*

- |         |                        |
|---------|------------------------|
| 1. I    | may have been loved,   |
| 2. Thou | mayst have been loved, |
| 3. He   | may have been loved;   |

*Plural.*

- |         |                      |
|---------|----------------------|
| 1. We   | may have been loved, |
| 2. You  | may have been loved, |
| 3. They | may have been loved. |

*Pluperfect Tense.*

*Singular.*

- |         |                          |
|---------|--------------------------|
| 1. I    | might have been loved,   |
| 2. Thou | mightst have been loved, |
| 3. He   | might have been loved;   |

- Plural.*
1. We might have been loved,
  2. You might have been loved,
  3. They might have been loved.

## SUBJUNCTIVE MOOD.

*Present Tense.*

- | <i>Singular.</i>     | <i>Plural.</i>       |
|----------------------|----------------------|
| 1. If I be loved,    | 1. If we be loved,   |
| 2. If thou be loved, | 2. If you be loved,  |
| 3. If he be loved;   | 3. If they be loved. |

*Imperfect Tense.*

- | <i>Singular.</i>       | <i>Plural.</i>         |
|------------------------|------------------------|
| 1. If I were loved,    | 1. If we were loved,   |
| 2. If thou wert loved, | 2. If you were loved,  |
| 3. If he were loved;   | 3. If they were loved. |

## IMPERATIVE MOOD.

*Present Tense.*

- |                  |  |
|------------------|--|
| <i>Singular.</i> | 2. Be [thou] loved, or Do thou be loved;     |
| <i>Plural.</i>   | 3. Be [ye or you] loved, or Do you be loved. |

## PARTICIPLES.

- |                          |                        |                           |
|--------------------------|------------------------|---------------------------|
| 1. <i>The Imperfect.</i> | 2. <i>The Perfect.</i> | 3. <i>The Pluperfect.</i> |
| Being loved.             | Loved.                 | Having been loved.        |

## IV. FORM OF NEGATION.

A verb is conjugated *negatively*, by placing the adverb *not* after it, or after the first auxiliary; but the infinitive and participles take the negative first: as,

INF. Not to love, Not to have loved. IND. I love not, or I do not love, I loved not, or I did not love, I have not loved, I had not loved, I shall not love, I shall not have loved. POT. I may, can, or must not love; I might, could, would, or should not love; I may, can, or must not have loved; I might, could, would, or should not have loved. SUBJ. If I love not, If I loved not. PART. Not loving, Not loved, Not having loved.

---

How is a verb conjugated *negatively*? How is the form of negation exemplified?

V. FORM OF QUESTION.

A verb is conjugated *interrogatively*, in the indicative and potential moods, by placing the nominative after it, or after the first auxiliary: as,

IND. Do I love? Did I love? Have I loved? Had I loved? Shall I love? Shall I have loved? POT. May, can, *or* must I love? Might, could, would, *or* should I love? May, can, *or* must I have loved? Might, could, would, *or* should I have loved?

VI. FORM OF QUESTION WITH NEGATION.

A verb is conjugated *interrogatively and negatively*, in the indicative and potential moods, by placing the nominative and the adverb *not* after the verb, or after the first auxiliary: as,

IND. Do I not love? Did I not love? Have I not loved? Had I not loved? Shall I not love? Shall I not have loved? POT. May, can, *or* must I not love? Might, could, would, *or* should I not love? May, can, *or* must I not have loved? Might, could, would, *or* should I not have loved?

IRREGULAR VERBS.

An *irregular verb* is one that does not form the preterit and perfect participle by adding *d* or *ed*.

OBS. 1.—When the verb ends in a sharp consonant, *t* is sometimes improperly substituted for *ed*, making the preterit and the perfect participle irregular in spelling, when they are not so in sound: as, *distrest* for *distressed*, *tost* for *tossed*, *curst* for *cursed*, *crackt* for *cracked*.

OBS. 2.—When the verb ends with a smooth consonant, the substitution of *t* for *ed* produces an irregularity in sound, as well as in writing. In some such irregularities the poets are indulged for the sake of rhymes, but the best speakers and writers of prose prefer the regular form wherever good use has sanctioned it: thus, *learned* is better than *learnt*; *burned*, than *burnt*; *spelled*, than *spelt*; *smelled*, than *smelt*.

OBS. 3.—Several of the irregular verbs are variously used by the best authors; and many preterits and participles which were formerly in good use, are now obsolete, or becoming so.

How is a verb conjugated *interrogatively*? How is the form of question exemplified? How is a verb conjugated *interrogatively and negatively*? How is the form of negative question exemplified? What is an *irregular verb*?



Obs. 4.—The simple irregular verbs are about 170 in number, and are nearly all monosyllables. They are derived from the Saxon, in which language they are also, for the most part, irregular.

Obs. 5.—The following alphabetical list exhibits the simple irregular verbs, as they are now generally used. Where the regular form is preferable, it is inserted first, and at full length; those which have a regular form less authorised, are marked with the letter R.

## LIST OF THE IRREGULAR VERBS.

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Abide,	abode,	abiding,	abode.
Be,	was,	being,	been.
Bear,	bore <i>or</i> bare,	bearing,	borne <i>or</i> born.*
Beat,	beat,	beating,	beaten <i>or</i> beat.
Begin,	began,	beginning,	begun.
Bend,	bent, R.	bending,	bent, R.
Beseech,	besought,	beseeching,	besought.
Bid,	bid <i>or</i> bade,	bidding,	bidden <i>or</i> bid.
Bind,	bound,	binding,	bound.
Bite,	bit,	biting,	bitten <i>or</i> bit.
Bleed,	bled,	bleeding,	bled.
Blow,	blew,	blowing,	blown.
Break,	broke,	breaking,	broken.
Breed,	bred,	breeding,	bred.
Bring,	brought,	bringing,	brought.
Build,	built, R.	building,	built, R.
Burst,	burst,	bursting,	burst.
Buy,	bought,	buying,	bought.
Cast,	cast,	casting,	cast.
Catch,	caught, R.	catching,	caught, R.
Chide,	chid,	chiding,	chidden <i>or</i> chid.
Choose,	chose,	choosing,	chosen.
Cleave, †	cleft <i>or</i> clove,	cleaving,	cleft <i>or</i> cloven.
Cling,	clung,	clinging,	elung.
Clothe,	clothed <i>or</i> clad,	clothing,	clothed <i>or</i> clad.
Come,	came,	coming,	come.
Cost,	cost,	costing,	cost.

\* *Borne* signifies *carried*; *born* signifies *brought forth*.

† *Cleave*, to split, is irregular, as above; *cleave*, to stick, is regular, but *clave* was formerly used in the preterit.

How many irregular verbs are there?—and whence are they derived? How does the list exhibit the irregular verbs? What are the principal parts of the following verbs:—Abide—Be, bear, beat, begin, bend, beseech, bid, bind, bite, bleed, blow, break, breed, bring, build, burst, buy—Cast, catch, chide, choose, cleave, cling, come, cost?

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Crow,	crowed <i>or</i> crew,	crowing,	crowed.
Creep,	crept, R.	creeping,	crept, R.
Cut,	cut,	cutting,	cut.
Dare,	dared <i>or</i> durst,	daring,	dared.
Deal,	dealt, R.	dealing,	dealt, R.
Dig,	dug, R.	digging,	dug, R.
Do,	did,	doing,	done.
Draw,	drew,	drawing,	drawn.
Dream,	dreamt, R.	dreaming,	dreamt, R.
Drive,	drove,	driving,	driven.
Drink,	drank,	drinking,	drunk.
Dwell,	dwelt, R.	dwelling,	dwelt, R.
Eat,	ate <i>or</i> eat,	eating,	eaten.
Fall,	fell,	falling,	fallen.
Feed,	fed,	feeding,	fed.
Feel,	felt,	feeling,	felt.
Fight,	fought,	fighting,	fought.
Find,	found,	finding,	found.
Flee,	fled,	fleeing,	fled.
Fling,	flung,	flinging,	flung.
Fly,	flew,	flying,	flown.
Forsake,	forsook,	forsaking,	forsaken.
Freeze,	froze,	freezing,	frozen.
Get,	got,	getting,	got <i>or</i> gotten.
Gild,	gilt, R.	gilding,	gilt, R.
Gird,	girt, R.	girding,	girt, R.
Give,	gave,	giving,	given.
Go,	went,	going,	gone.
Grave,	graved,	graving,	graved <i>or</i> graven.
Grind,	ground,	grinding,	ground.
Grow,	grew,	growing,	grown.
Hang,	hung, R.	hanging,	hung, R.
Have,	had,	having,	had.
Hear,	heard,	hearing,	heard.
Heave,	heaved <i>or</i> hove,	heaving,	heaved <i>or</i> hoven.
Hew,	hewed,	hewing,	hewed <i>or</i> hewn.
Hide,	hid,	hiding,	hidden <i>or</i> hid.
Hit,	hit,	hitting,	hit.
Hold,	held,	holding,	held.

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What are the principal parts of the following verbs:—Crow, creep, cut—Dare, deal, dig, do, draw, dream, drive, drink, dwell—Eat—Fall, feed, feel, fight, find, flee, fling, fly, forsake, freeze—Get, gild, gird, give, go, grave, grind, grow—Hang, have, hear, heave, hew, hide, hit, hold?

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Hurt,	hurt,	hurting,	hurt.
Keep,	kept,	keeping,	kept.
Kneel,	kneeled or knelt,	kneeling,	kneeled or knelt.
Knit,	knit, R.	knitting,	knit, R.
Know,	knew,	knowing,	known.
Lade,	laded,	lading,	laden, R.
Lay,	laid,	laying,	laid.
Lean,	leaned or leant,	leaning,	leaned or leant.
Lead,	led,	leading,	led.
Leave,	left,	leaving,	left.
Lend,	lent,	lending,	lent.
Let,	let,	letting,	let.
Lie,	lay,	lying,	lain.
Light,	lighted or lit,	lighting,	lighted or lit.
Lose,	lost,	losing,	lost.
Make,	made,	making,	made.
Mean,	meant, R.	meaning,	meant, R.
Meet,	met,	meeting,	met.
Mow,	mowed,	mowing,	mowed or mown.
Pay,	paid,	paying,	paid.
Put,	put,	putting,	put.
Quit,	quitted or quit,	quitting,	quitted or quit.
Read,	read,	reading,	read.
Reave,	reft, R.	reaving,	reft, R.
Rend,	rent,	rending,	rent.
Rid,	rid,	ridding,	rid.
Ride,	rode,	riding,	ridden or rode.
Ring,	rung or rang,	ringing,	rung.
Rise,	rose,	rising,	risen.
Rive,	rived,	riving,	riven or rived.
Run,	ran,	running,	run.
Saw,	sawed,	sawing,	sawed or sawn.
Say,	said,	saying,	said.
See,	saw,	seeing,	seen.
Seek,	sought,	seeking,	sought.
Seethe,	seethed or sod,	seething,	seethed or sodden.
Sell,	sold,	selling,	sold.
Send,	sent,	sending,	sent.
Set,	set,	setting,	set.

---

What are the principal parts of the following verbs :—Hurt—Keep, kneel, knit, know—Lade, lay, lean, lead, leave, lend, let, lie, light, lose—Make, mean, meet, mow—Pay, put—Quit—Read, reave, rend, rid, ride, ring, rise, rive, run—Saw, say, see, seek, seethe, sell, send, set ?

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Shake,	shook,	shaking,	shaken.
Shave,	shaved,	shaving,	shaved or shaven.
Shear,	sheared,	shearing,	sheared or shorn.
Shed,	shed,	shedding,	shed.
Shine,	shone, R.	shining,	shone, R.
Shoe,	shod,	shoeing,	shod.
Show,	showed,	showing,	shown, R.
Shoot,	shot,	shooting,	shot.
Shut,	shut,	shutting,	shut.
Shred,	shred,	shredding,	shred.
Shrink,	shrank,	shrinking,	shrunk.
Sing,	sang,	singing,	sung.
Sink,	sank,	sinking,	sunk.
Sit,	sat,	sitting,	sat.
Slay,	slew,	slaying,	slain.
Sleep,	aslept,	sleeping,	aslept.
Slide,	slid,	sliding,	slidden or slid.
Sling,	slung,	slinging,	slung.
Slink,	slunk,	slinking,	slunk.
Slit,	slit, R.	slitting,	slit, R.
Smite,	smote,	smiting,	smitten or smit.
Sow,	sowed,	sowing,	sowed or sown.
Speak,	spoke,	speaking,	spoken.
Speed,	sped,	speeding,	sped.
Spend,	spent,	spending,	spent.
Spill,	spilt, R.	spilling,	spilt, R.
Spin,	spun,	spinning,	spun.
Spit,	spit or spat,	spitting,	spit.
Split,	split,	splitting,	split.
Spread,	spread,	spreading,	spread.
Spring,	sprung or sprang,	springing,	sprung.
Stand,	stood,	standing,	stood.
Steal,	stole,	stealing,	stolen.
Stick,	stuck,	sticking,	stuck.
Sting,	stung,	stinging,	stung.
Stride,	strode or strid,	striding,	stridden.
Strike,	struck,	striking,	struck or stricken.
String,	strung, R.	stringing,	strung, R.
Strive,	strove, R.	striving,	striven, R.

---

What are the principal parts of the following verbs:—Shake, shave, shear, shed, shine, shoe, show, shoot, shut, shred, shrink, sing, sink, sit, slay, sleep, slide, sling, slink, slit, smite, sow, speak, speed, spend, spill, spin, spit, split, spread, spring, stand, steal, stick, sting, stride, strike, string, strive?

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Participle.</i>	<i>Perf. Participle.</i>
Strow,	strowed,	strowing,	strowed or strown.
Swear,	swore,	swearing,	sworn.
Sweat,	sweated,	sweating,	sweated.
Sweep,	swept,	sweeping,	swept.
Swell,	swelled,	swelling,	swelled or swollen.
Swim,	swam,	swimming,	swum.
Swing,	swung,	swinging,	swung.
Take,	took,	taking,	taken.
Teach,	taught,	teaching,	taught.
Tear,	tore,	tearing,	torn.
Tell,	told,	telling,	told.
Think,	thought,	thinking,	thought.
Thrive	thrived or throve,	thriving,	thrived or thriven.
Throw,	threw, R.	throwing,	thrown, R.
Thrust,	thrust,	thrusting,	thrust.
Tread,	trod,	treading,	trodden or trod.
Wake,	waked or woke,	waking,	waked.
Wear,	wore,	wearing,	worn.
Weave,	wove, R.	weaving,	woven, R.
Weep,	wept, R.	weeping,	wept, R.
Win,	won,	winning,	won.
Wind,	wound, R.	winding,	wound.
Wont,	wont, R.	wonting,	wont, R.
Work,	worked or wrought,	working,	worked or wrought.
Wring,	wrung, R.	wringing,	wrung.
Write,	wrote,	writing,	written.

Obs.—In the preceding list, those preterits and participles which are preferable, and best supported by authorities, are placed first. All compounds that follow the form of their simple verbs, are here omitted. Some words which are obsolete have also been omitted, that the learner might not mistake them for words in present use. Some of those which are placed last, are now little used.

#### DEFECTIVE VERBS.

A *defective verb* is one which wants some of its principal parts. In this case the tenses usually derived from those parts are also wanting.

What are the principal parts of the following verbs :—strow, swear, sweat, sweep, swell, swim, swing—Take, teach, tear, tell, think, thrive, throw, thrust, tread—Wake, wear, weave, weep, win, wind, wont, work, wring, write? What is a *defective verb*?—What tenses do such verbs lack?

All the auxiliaries, except *do*, *be*, and *have*, are defective. The following is a list of the defective verbs :

<i>Present.</i>	<i>Preterit.</i>	<i>Imp. Part.</i>	<i>Perfect Part.</i>
Beware,	—	—	—
Can,	could,	—	—
May,	might,	—	—
Must,	must,	—	—
Ought,	ought,	—	—
Shall,	should,	—	—
Will,	would,	—	—
Quoth,	quoth,	—	—

Obs. 1.—*Beware* is not used in the indicative present. *Must* is never varied in termination. *Ought* is invariable, except in the solemn style, where we find *oughtest*. *Will* is sometimes used as a principal verb, and as such is regular and complete.

Obs. 2.—Some verbs, from the nature of the subject to which they refer, can be used only in the third person singular; as, *It rains*; *it snows*; *it freezes*; *it hails*; *it lightens*; *it thunders*. These have been called *impersonal* verbs. The neuter pronoun *it*, which is always used before them, does not seem to represent any noun, but, in connexion with the verb, merely to express a state of things.

## OF THE PARTICIPLE.

A participle is a word derived from a verb, and partakes of the nature of a verb and an adjective; and is generally formed by adding *ing*, *d*, or *ed*, to the verb: thus, from the verb *rule*, are formed three participles, two simple and one compound; as, 1. *ruling*, 2. *ruled*, 3. *having ruled*.

Obs. 1.—Almost all verbs and participles seem to have their very essence in *motion* or *the privation of motion*. And to all motion and rest, *time* and *place* are necessary concomitants; nor are the ideas of *degree* and *manner* often irrelevant. Hence the use of *tenses* and of *adverbs*. For whatsoever happens, must happen *sometime* and *some-where*; and, in every event, something must be affected *somewhat* and *somehow*. But it does not follow, that the *English* participles *divide* time, like the tenses of a verb, and *specify* the period of action; on the contrary, it is manifest that they do not. The phrase, “*men*

What verbs are defective? and wherein are they so? What is a PARTICIPLE? and how is it generally formed?

*labouring*," conveys no other idea than that of *labourers at work*; it no more suggests the *time*, than the *place*, *degree*, or *manner*, of their work. All these circumstances require other words to express them; as, "*Men now here awkwardly labouring much to little purpose.*"

Obs. 2.—Participles retain the *essential meaning* of their verbs: and, *like verbs*, are either *active-transitive*, *active-intransitive*, *passive*, or *neuter*, in their signification. For this reason, many have classed them with the verbs. But their *formal meaning* is obviously different. They convey no affirmation, but usually relate to nouns or pronouns, *like adjectives*, except when they are joined with auxiliaries to form the compound tenses. Hence some have injudiciously ranked them with the adjectives. We have assigned them a separate place among the parts of speech, because experience has shewn that they should be so arranged.

Obs. 3.—The English participles are all derived from the root of their respective verbs, and do not (like those of some other languages) take their names from the *tenses*. They are reckoned among the principal parts in the conjugation of their verbs, and many of the tenses are formed from them. In the compound forms of conjugation, they are found alike in *all the tenses*. They do not therefore, of themselves, express *any particular time*; but they denote the state of the being, action, or passion, in regard to its progress or completion.

## CLASSES.

English verbs have severally three participles; the *Imperfect*, the *Perfect*, and the *Pluperfect*. Or, they may be called the *First*, the *Second*, and the *Third*.

I. The *imperfect participle* is that which expresses the *continuance* of an action, or that which is now taking place; as, *being*, *loving*, *seeing*, *writing*—*being loved*, *being seen*, *being writing*.

II. The *perfect participle* is that which expresses the *completion* of an action, or that which is past and finished; as, *been*, *loved*, *seen*, *written*.

III. The *pluperfect participle* is that which expresses the *previous completion* of an action, or that which took place before something else mentioned; as, *having loved*, *having seen*, *having written*—*having been loved*, *having been writing*, *having been written*.

How many kinds of participles are there? and what are they called? How is the *imperfect* participle defined? and what are the examples? How is the *perfect* participle defined? and what are the examples? How is the *pluperfect* participle defined? and what are the examples?

The *First* or *Imperfect* Participle, when simple, is always formed by adding *ing* to the radical verb; as, *look, looking*: when compound, it is formed by prefixing *being* to some other simple participle; as, *being reading, being read*.

The *Second* or *Perfect* Participle is always simple, and is regularly formed by adding *d* or *ed* to the radical verb: those verbs from which it is formed otherwise are inserted in the list as irregular.

The *Third* or *Pluperfect* Participle is always compound, and is formed by prefixing *having* to the perfect when the compound is double, and *having been* to the perfect or the imperfect when the compound is triple; as, *having spoken, having been spoken, having been speaking*.

Obs. 1.—The participle in *ing* represents the action or state as *continuing* and ever *incomplete*; it is therefore rightly termed the *IMPERFECT* participle: whereas the participle in *ed* always has reference to the action as *done* and *complete*; and is by proper contradistinction called the *PERFECT* participle. It is hardly necessary to add, that the terms *perfect* and *imperfect*, as thus applied to the *English* participles, have no reference to *time*, or to those *tenses* of the verb which are usually named by these epithets. The terms *present* and *past* do denote *time*, and are in a kind of oblique contradistinction; but how well they apply to the participles may be seen by the following texts: "God *was* in Christ, *reconciling* the world unto himself."—"We pray you in Christ's stead, *be ye reconciled* to God."—*St. Paul*.

Obs. 2.—The participle in *ing* has, by many, been called the *present* participle. But it is as applicable to *past* or *future*, as to *present time*; otherwise such expressions as, "I had been *writing*,"—"I shall be *writing*," would be *solecisms*. It has also been called the *active* participle. But it is not always *active*, even when derived from an *active verb*: for such expressions as, "The goods are *selling*,"—"The ships are now *building*," are in use, and not without authority. The *distinguishing characteristic* of this participle is, that it denotes an *unfinished* and *progressive state* of the being, action, or passion; it is therefore properly denominated the *IMPERFECT* participle. If the term were applied with reference to *time*, it would be no more objectionable than the word *present*.

Obs. 3.—The participle in *ed*, as is mentioned above, denotes a *completion* of the being, action, or passion, and should therefore be denominated the *PERFECT* participle. But this completion may be spoken of as

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How is the first or imperfect participle formed? How is the second or perfect participle formed? How is the third or pluperfect participle formed?



present, past, or future, for the participle itself has *no tenses*, and makes no distinction of time, nor should the name be supposed to refer to the perfect tense. The *perfect* participle of transitive verbs, being used in the formation of passive verbs, is sometimes called the *passive* participle. It has a passive signification, except when it is used in forming the compound tenses of the active verb. Hence the difference between the sentences, "I have written a letter," and "I have a letter written."

Obs. 4.—The third participle has most frequently been called the *compound* or the *compound perfect*. If this participle is to be named with reference to its meaning, there is perhaps no better term for it than the epithet *Pluperfect*, which several grammarians have applied to this use. Not because this compound is really of the pluperfect *tense*, but because it always denotes being, action, or passion, that is, or was, or will be, *completed before* the doing or being of something else; and, of course, when the latter thing is represented as past, the participle must correspond to the pluperfect tense of its verb; as, "*Having unfolded* his plan, he proceeded to action." Here *having unfolded* is equivalent to *when he had unfolded*.

Obs. 5.—Participles often become *adjectives*, and are construed before nouns to denote quality. Words of a participial form may be regarded as adjectives: 1. When they reject the idea of time, and denote something customary or habitual, rather than a transient act or state; as, A *lying* rogue, i. e. one addicted to lying. 2. When they admit adverbs of comparison; as, A *more learned* man. 3. When they are compounded with something that does not belong to the verb; as, *unfeeling*, *unfelt*. Adjectives are generally placed before their nouns; participles, after them.

Obs. 6.—Participles in *ing* often become *nouns*. When preceded by an article, an adjective, or a noun or pronoun in the possessive case, they are construed as nouns, and ought to have no regimen. A participle immediately preceded by a preposition is not converted into a noun, and therefore retains its regimen; as, "I blame you *for wronging* him."

Obs. 7.—To distinguish the participle from the participial noun, the learner should observe these *four* particulars: 1. *Nouns* take articles and adjectives before them; *participles* do not. 2. *Nouns* may govern the possessive case, but not the objective; *participles* may govern the objective case, but not the possessive. 3. *Nouns* may be the subjects or objects of verbs; *participles* cannot. 4. *Participial nouns* express actions as things; *participles* refer actions to their agents or objects.

Obs. 8.—To distinguish the perfect participle from the preterit of the same form, observe the *sense*, and see which of the auxiliary forms will express it: thus, *loved* for *being loved*, is a participle; but *loved* for *did love*, is a preterit verb.

What are the participles of the following verbs, according to the simplest form of conjugation: Repeat, study, return, mourn, seem, rejoice, appear, approach, suppose, think, set, come, rain, stand, know, deceive?

## EXAMPLES FOR PARSING.

### CHAP. V. ETYMOLOGICAL.

*In the Fifth Chapter, it is required of the pupil—to distinguish and define the different parts of speech, and the classes and modifications of the articles, nouns, adjectives, pronouns, verbs, and participles.*

*The definitions to be given in the Fifth Chapter, are two for an article, six for a noun, three for an adjective, six for a pronoun, seven for a verb, two for a participle—and one for an adverb, a conjunction, a preposition, or an interjection. Thus :*

#### EXAMPLE PARSED.

“Honesty has the surest reward attending it.”

*Honesty* is a common noun, of the third person, singular number, neuter gender, and nominative case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The nominative case is that form of a noun or pronoun, which denotes the subject of a verb.

*Has* is an irregular active-transitive verb, from *have, had, having, had* ; found in the indicative mood, present tense, third person, and singular number.

1. A verb is a word which affirms what is said of a person or thing.
2. An irregular verb is one that does not form the preterit and the perfect participle by adding *d* or *ed* to the present tense.
3. An active-transitive verb is one that expresses an action which has some person or thing for its object.
4. The indicative mood is that form of the verb which simply expresses or declares what is said or done, or asks a question.

What is required of the pupil in the FIFTH CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “Honesty has the surest reward attending it.” [Now parse, in like manner, the six lessons of the *Fifth Chapter*.]

5. The present tense is that which expresses what now exists or is taking place.
6. The third person is that which denotes the person or thing merely spoken of.
7. The singular number denotes but one.

*The* is the definite article.

1. An article is a word placed before nouns, to limit their meaning.
2. The definite article is *the*, and is used to denote some particular thing or things.

*Surest* is a common adjective, of the superlative degree ; compared, *sure*, *surer*, *surest*.

1. An adjective is a word which expresses quality or degree, and is joined to a noun or pronoun to describe it.
2. A common adjective is one which denotes quality or situation.
3. The superlative degree is the greatest or least quality of an adjective.

*Reward* is a common noun of the third person, singular number, neuter gender, and objective case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The objective case is that form of a noun or pronoun, which denotes the object of a verb, participle, or preposition.

*Attending* is an imperfect participle, from the regular active-transitive verb *attend*, *attended*, *attending*, *attended*.

1. A participle is a word derived from a verb, and partakes of the nature of a verb and an adjective.
2. The imperfect participle is that which expresses the continuance of an action.

*It* is a personal pronoun, of the third person, singular number, neuter gender, and objective case.

1. A pronoun is a word used instead of a noun, to repeat the idea.
2. A personal pronoun is one which always represents the same person.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The objective case is that form of a noun or pronoun which denotes the object of a verb, participle, or preposition.

### LESSON I.

I mourn. Thou walkest. He advances. She remembers. It appears. We are known. You are concluding. They are gathered.

I think. Thou sittest. He supposes. We hold. You durst not. They left the house. I believed him. She considered it.

### LESSON II.

I have found thee. Thou hast been met. It will be preserved. You have been sick. They will sell them.

I had a good bargain. I shall see him to-morrow. I wish to hear no more about it. They have informed him of the whole matter.

### LESSON III.

I shall consider the subject if you will give me time.  
Send the goods that were selected yesterday.  
Inquire that you may know, and be deliberate in judging.  
Remember the sabbath-day to keep it holy.  
He must suffer the penalty of so many broken laws.

### LESSON IV.

“The cur will tear the carcass, though he dare not look it in the face while living.”—*Dodsley*.

A mind disposed to virtue ennobles the possessor; he will acquire honour while others are receiving titles.

“The wretch who digs the mine for bread,  
Or ploughs, that others may be fed,  
Feels less fatigue than that decreed  
To him that cannot think or read.” *H. More.*

By reproving, admonishing, and encouraging, the careful parent directs and leads his child in the way that he should go.

### LESSON V.

Having sought them in vain, he returned with the tidings that he could not find them.

The advance of death may alarm, but cannot overwhelm the righteous.

" I would not have a slave to till my ground,  
 To carry me, to fan me while I sleep,  
 And tremble when I wake, for all the wealth  
 That sinews bought and sold have ever earn'd."  
*Cowper.*

## LESSON VI.

" Who is this beautiful virgin that approaches, clothed in a robe of light green? She has a garland of flowers on her head, and flowers spring up wherever she sets her foot. The snow which covered the fields, and the ice which was on the rivers, melt away when she breathes upon them. The young lambs frisk about her, and the birds warble to welcome her coming; when they see her, they begin to choose their mates, and to build their nests. Youths and maidens, have ye seen this beautiful virgin? If ye have, tell me who she is, and what is her name."—*Barbault.*

" Patience, unmov'd, no marvel though she pause;  
 They can be meek, that have no other cause.  
 A wretched soul, bruised with adversity,  
 We bid be quiet, when we hear it cry;  
 But were we burden'd with like weight of pain,  
 As much, or more, we should ourselves complain."  
*Shakspeare.*

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## OF THE ADVERB.

An Adverb is a word joined to a verb, a participle, an adjective, or another adverb, to define it; and generally expresses time, place, degree, or manner: as, " James is *now here*, studying *very diligently*."

Obs. 1.—Adverbs briefly express what would otherwise require several words; as, *Now*, for *at this time*—*Here*, for *in this place*—*Very*, for *in a high degree*—*Diligently*, for *in an industrious manner*.

Obs. 2.—There are several customary combinations of short words which are termed *adverbial phrases* when they are used to describe or qualify verbs or participles, and which some grammarians do not analyse in parsing; as, *Not at all*, *at length*, *in vain*. But all words that convey distinct ideas should be taken separately.

Obs. 3.—The definite article *the* is frequently placed before adverbs of the comparative and superlative degree, to give the expression more force; as, “The *more* he walks, the *better* he feels.” When the article is used in this sense, both the article and adverb may be reckoned an adverbial phrase, and so considered in parsing.

Obs. 4.—Words ending in *ly* are generally adverbs, and always when it implies in its signification the idea of *like*; as, *ly* is a contraction of the adverb *like*: thus, from *manlike* is formed *manly*; from *gentlemanlike* is formed *gentlemanly*.

## CLASSES.

Adverbs may be reduced to four general classes: namely, adverbs of *time*, of *place*, of *degree*, and of *manner*.

I. Adverbs of *time* answer to the question *when?* or *how often?*

Obs. Adverbs of time may be thus subdivided:

1. Of time present; as, *Now, yet, to-day, presently, instantly, immediately.*
2. Of time past; as, *Already, yesterday, lately, recently, anciently, heretofore, hitherto, since, ago, erewhile.*
3. Of time to come; as, *To-morrow, hereafter, henceforth, soon.*
4. Of time relative; as, *When, then, before, after, while or whilst, till, until, seasonably, betimes, early, late.*
5. Of time absolute; as, *Always, ever, never, aye, eternally, perpetually, continually.*
6. Of time repeated; as, *Often, oft, again, occasionally, frequently, sometimes, seldom, rarely, now-and-then, daily, weekly, monthly, yearly, once, twice, thrice or threetimes, &c.*
7. Of the order of time; as, *Firstly, secondly, thirdly, fourthly, &c.*

II. Adverbs of *place* answer to the question *where?* *whither?* or *whence?*

Obs. Adverbs of place may be thus subdivided:

1. Of place in which; as, *Where, here, there, yonder, above, below, about, around, somewhere, anywhere, elsewhere, everywhere, nowhere, wherever, within, without, whereabouts, hereabout, thereabout.*
2. Of place to which; as, *Whither, hither, thither, in, up, down, back, forth, inwards, upwards, downwards, backwards, forwards.*
3. Of place from which; as, *Whence, hence, thence, away, out.*
4. Of the order of place; as, *Firstly, secondly, thirdly, fourthly, &c.*

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To what classes may adverbs be reduced? Which are adverbs of *time*?—of *place*?

### III. Adverbs of *degree* answer to the question *how much*?

Oss. Adverbs of degree may be thus subdivided :

1. Of excess or abundance ; as, *Much, too, very, greatly, far, besides ; chiefly, principally, mainly, generally ; entirely, full, fully, completely, perfectly, wholly, totally, altogether, all, quite, clear ; exceedingly, excessively, extravagantly, intolerably ; immeasurably, inconceivably, infinitely.*
2. Of equality ; as, *Enough, sufficiently, equally, so, as, even.*
3. Of deficiency or abatement ; as, *Little, scarcely, hardly, merely, barely, only, but, partly, partially, nearly, almost.*
4. Of quantity ; as, *How* (meaning, *in what degree*), *however, howsoever, something, nothing, anything*, and other nouns of quantity used adverbially.

### IV. Adverbs of *manner* answer to the question *how* ? or shew *how* a subject is regarded.

Oss.—Adverbs of manner may be thus subdivided :

1. Of quality ; as, *Well, ill, wisely, foolishly, justly, quickly*, and many others formed by adding *ly* to the adjectives of quality.
2. Of affirmation ; as, *Yes, yea, ay, verily, truly, indeed, surely, certainly, doubtless, undoubtedly, certes, forsooth, amen.*
3. Of negation ; as, *No, nay, not, nowise.*
4. Of doubt ; as, *Perhaps, haply, possibly, perchance, peradventure, may-be.*
5. Of mode ; as, *Thus, so, how, somehow, however, howsoever, like, else, otherwise, across, together, apart, asunder, namely, particularly, necessarily.*
6. Of cause ; as, *Why, wherefore, therefore.*

#### CONJUNCTIVE ADVERBS.

Adverbs sometimes perform the office of conjunctions, and serve to connect sentences, as well as to express some circumstance of time, place, degree, or manner : adverbs that are so used, are called *conjunctive adverbs*.

Oss. 1.—Conjunctive adverbs often relate equally to *two verbs* in different clauses, on which account it is the more necessary to distinguish them from others ; as, “ They feared *when* they heard that they were Romans.”—*Acts*, xvi. 38.

Oss. 2.—The following words are the most frequently used as conjunctive adverbs : *After, again, also, as, before, besides, else, even, hence, however, moreover, nevertheless, otherwise, since, so, then, thence, therefore, till, until, when, where, wherefore, while or whilst.*

Which are adverbs of *degree* ?—of *manner* ? What are *conjunctive adverbs* ?

Obs. 3.—Adverbs of *time*, *place*, and *manner*, are generally connected with verbs or participles; those of *degree* are more frequently prefixed to adjectives or adverbs.

Obs. 4.—The adverbs *here*, *there*, and *where*, when prefixed to prepositions, have the force of pronouns: as, *Hereby*, for *by this*; *thereby*, for *by that*; *whereby*, for *by which*. Compounds of this kind are, however, commonly reckoned *adverbs*. They are now somewhat antiquated.

Obs. 5.—The adverbs *how*, *when*, *whence*, *where*, *whither*, *why*, and *wherefore*, are frequently used as *interrogatives*; but, as such, they severally belong to the classes under which they are placed.

## MODIFICATIONS.

Adverbs have no modifications, except that a few are compared after the manner of adjectives: as, *Soon*, *soon<sup>er</sup>*, *soonest*—*often*, *oftener*, *oftenest*—*long*, *longer*, *longest*.

The following are irregularly compared: *well*, *better*, *best*; *badly* or *ill*, *worse*, *worst*; *little*, *less*, *least*; *much*, *more*, *most*; *far*, *farther*, *farthest*; *forth*, *further*, *furthest*.

Obs. 1.—Most adverbs of *quality*, will admit the comparative adverbs *more* and *most*, *less* and *least*, before them: as, *wisely*, *more wisely*, *most wisely*; *culpably*, *less culpably*, *least culpably*. But these should be parsed separately; the degree of comparison belongs only to the adverb prefixed.

Obs. 2.—As comparison does not belong to adverbs in general, it should not be mentioned in parsing, except in the case of those few which are varied by it.

## OF THE CONJUNCTION.

A Conjunction is a word used to connect words or sentences together, so as out of two or more sentences to make but one: as, Thou *and* he are happy, *because* you are good.

Obs. 1.—Conjunctions often unite sentences when they appear only to unite words: as, “Duty and interest forbid improper indulgences.”

Have adverbs any modifications? Compare *well*, *badly* or *ill*, *little*, *much*, *far*, and *forth*. What is a CONJUNCTION?



This form of expression contains two sentences; namely, "Duty forbids improper indulgences;" "Interest forbids improper indulgences."

Obs. 2.—Relative pronouns, as well as conjunctions, serve to connect sentences; as, "Blessed is the man who feareth the Lord."

## CLASSES.

Conjunctions are divided into two classes; *copulative* and *disjunctive*.

I. A *copulative conjunction* denotes an addition, a cause, or a supposition: as, He *and* I shall not dispute; *for, if* he have any choice, I shall readily grant it.

II. A *disjunctive conjunction* denotes opposition of meaning: as, "Avenge not yourselves, *but* rather give place unto wrath."—*Rom. xii. 19.*

### LIST OF THE CONJUNCTIONS.

The following are the principal conjunctions:

1. Copulative; *and, as, both, because, for, if, that.*
2. Disjunctive; *or, nor, either, neither, than, though, although, yet, but, except, whether, lest, unless, save, notwithstanding.*

## OF THE PREPOSITION.

A Preposition is a word used to express the relation between different objects or ideas: as, The book lies *before* me *on* the table.

Obs.—Every *relation* of course implies more than one idea. In all correct language, the grammatical relation of the *words* corresponds exactly to the relation of the *things* or *ideas* expressed; for the relation of words is their dependence on each other *according to the sense*. To a preposition, the *antecedent* term of relation may be a noun, an adjective, a pronoun, a verb, a participle, or an adverb; and the *subsequent* term may be a noun, a pronoun, an infinitive verb, or a participle. The learner must observe that the terms of relation are frequently transposed.

How are conjunctions divided? What is a *copulative* conjunction?—a *disjunctive* conjunction? What are the copulative conjunctions?—the disjunctive? What is a PREPOSITION?

LIST OF THE PREPOSITIONS.

The following are the principal prepositions, arranged alphabetically: *Above, about, across, after, against, along, amid or amidst, among or amongst, around, at, athwart—Before, behind, below, beneath, beside or besides, between or betwixt, beyond, by—Concerning—Down, during—Except, excepting—For, from—In, into—Notwithstanding—Of, off, on, over—Past—Round—Since—Through, throughout, till, to, touching, toward or towards—Under, underneath, until, unto, up, upon—With, within, without.*

Oss.—The words in the preceding list are generally prepositions. But when any of them are employed without a subsequent term of relation, they are adverbs; as, "He died not long before." *For*, when it signifies *because*, is a conjunction: *without*, when used for *unless*, and *notwithstanding*, when placed before a nominative, belong to the same class.

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OF THE INTERJECTION.

An interjection is a word which expresses some strong or sudden emotion of the mind: as, *Oh! alas!* It is sometimes placed before, and sometimes between the parts of a sentence; as, *Oh! I must go; My son, alas! is dead.*

Oss.—Of pure interjections but few are admitted into books. As words or sounds of this kind serve rather to indicate feeling than to express thought, they seldom have any definable signification. Their use also is so variable, that there can be no very accurate classification of them. Some significant words properly belonging to other classes, are ranked with interjections, when uttered with emotion and in an unconnected manner.

LIST OF THE INTERJECTIONS.

The following are the principal interjections, arranged according to the emotions which they are generally intended to indicate:—1. Of joy; *hey! ha!*—2. Of sorrow; *oh! ah! alas! alack! well-a-day!*—3. Of wonder; *heigh! strange!*—4. Of wishing or earnestness (often with a noun or pronoun

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How are the prepositions arranged? What are the prepositions beginning with a—with b—with c—with d—with e—with f—with g—with h—with i—with k—with l—with m—with n—with o—with p—with q—with r—with s—with t—with u—with v—with w—with x—with y—with z? What is an INTERJECTION?—How are the interjections arranged? What are the interjections of joy—of sorrow—of wonder—of wishing or earnestness?

in a direct address); *O!*—5. Of pain; *oh! ah! eh!*—6. Of contempt; *fudge! pugh! poh! pshaw! tut!*—7. Of aversion; *foh! fie! off! begone! avaunt!*—8. Of calling aloud; *ho! soho! holloa!*—9. Of exultation; *aha! huzza! hurrah!*—10. Of laughter; *ha, ha, ha!*—11. Of salutation; *welcome! hail! all-hail!*—12. Of calling to attention; *lo! behold! look! see! hark!*—13. Of calling to silence; *hush! hist! mum!*—14. Of surprise; *oh! ha! hah! what!*—15. Of languor; *heigh-ho!*

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## EXAMPLES FOR PARSING.

### CHAP. VI. ETYMOLOGICAL.

*In the Sixth Chapter, it is required of the pupil—to distinguish and define the different parts of speech, and all their classes and modifications.*

*The definitions to be given in the Sixth Chapter, are two for an article, six for a noun, three for an adjective, six for a pronoun, seven for a verb, two for a participle, two (and sometimes three) for an adverb, two for a conjunction, one for a preposition, and two for an interjection. Thus :*

### EXAMPLE PARSED.

“O! sooner shall the earth and stars fall into chaos!”

*O!* is an interjection, indicating earnestness.

1. An interjection is a word which expresses some strong or sudden emotion of the mind.
2. The interjection of wishing or earnestness, is *O*.

*Sooner* is an adverb of time, of the comparative degree; compared, *soon, sooner, soonest,*

1. An adverb is a word joined to a verb, a participle, an adjective, or another adverb, to define it.

What are the interjections of pain—of contempt—of aversion—of calling aloud—of exultation—of laughter—of salutation—of calling to attention—of calling to silence—of surprise—of languor? What is required of the pupil in the SIXTH CHAPTER for parsing? How many definitions are here to be given for each part of speech? How is the following example parsed? “O! sooner shall the earth and stars fall into chaos!” [Now parse, in like manner, the three lessons of the *Sixth Chapter*.]

2. Adverbs of time answer to the question *when?* or *how often?*

3. The comparative degree is that which exceeds the positive.

*Shall* is an auxiliary to *fall*.

An auxiliary is a short verb prefixed to one of the principal parts of another verb, to express some particular mode and time of action.

*The* is the definite article.

1. An article is a word placed before nouns, to limit their meaning.

2. The definite article is *the*, and is used to denote some particular thing or things.

*Earth* is a common noun, of the third person, singular number, neuter gender, and nominative case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.

2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.

3. The third person is that which denotes the person or thing merely spoken of.

4. The singular number denotes but one.

5. The neuter gender is that which denotes things that are neither male nor female.

6. The nominative case is that form of a noun or pronoun which denotes the subject of a verb.

*And* is a copulative conjunction.

1. A conjunction is a word used to connect words or sentences together.

2. A copulative conjunction denotes an addition, a cause, or a supposition.

*Stars* is a common noun, of the third person, plural number, neuter gender, and nominative case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.

2. A common noun is a name applied generally to all individuals, persons, or things, of the same kind or sort.

3. The third person is that which denotes the person or thing merely spoken of.

4. The plural number denotes more than one.

5. The neuter gender is that which denotes things that are neither male nor female.

6. The nominative case is that form of a noun or pronoun which denotes the subject of a verb.

*Shall fall* is an irregular active-intransitive verb, from *fall*, *fell*, *falling*, *fallen*; found in the indicative mood, first-future tense, third person, and plural number.

1. A verb is a word which affirms what is said of persons and things.

2. An irregular verb is one that does not form the preterit and perfect participle by adding *d* or *ed* to the present tense.

3. An active-intransitive verb is one that expresses an action which has no person or thing for its object.

4. The indicative mood is that form of the verb which simply expresses or declares what is said or done, or asks a question.
5. The first-future tense is that which expresses what will take place hereafter.
6. The third person is that which denotes the person or thing merely spoken of.
7. The plural number denotes more than one.

*Into* is a preposition.

1. A preposition is a word used to express the relation between different objects or ideas.

*Chaos* is a common noun, of the third person, singular number, neuter gender, and objective case.

1. A noun is a word which is either the name of a person, animal, place, thing, or idea.
2. A common noun is a name applied generally to all individuals, places, or things, of the same kind or sort.
3. The third person is that which denotes the person or thing merely spoken of.
4. The singular number denotes but one.
5. The neuter gender is that which denotes things that are neither male nor female.
6. The objective case is that form of a noun or pronoun which denotes the object of a verb, participle, or preposition.

## LESSON I.

It is a sign of great prudence, to be willing to receive instruction; the most intelligent persons sometimes stand in need of it.

Good-nature, in a companion, is more agreeable than wit; and gives a certain air to the countenance, which is more amiable than beauty.

True greatness of mind is to be maintained only by Christian principles.

A talkative fellow applying to Isocrates for instruction, the orator asked him double his usual price;—"Because," said he, "I must both teach him to speak, and to hold his tongue."

## LESSON II.

"O let not thy heart despise me! thou whom experience has not taught, that it is misery to lose that which it is not happiness to possess."—*Dr. Johnson*.

"Let never day nor night unhallow'd pass,  
But still remember what the Lord hath done."—*Shak.*

"Ignorance, when it is voluntary, is criminal; and he may properly be charged with evil, who refused to learn how he might prevent it."—*Dr. Johnson*.

“When we pursue our end by lawful means, we may always console our miscarriage by the hope of future recompense.”—*Id.*

“Ah, that deceit should steal such gentle shapes,  
And with a virtuous visor hide deep vice!”—*Shak.*

### LESSON III.

“To live without feeling or exciting sympathy, to be fortunate without adding to the felicity of others, or afflicted without tasting the balm of pity, is a state more gloomy than solitude; it is not retreat, but exclusion from mankind.”

*Dr. Johnson.*

“It is the care of a very great part of mankind to conceal their indigence from the rest; they support themselves by temporary expedients, and every day is lost in contriving for the morrow.”—*Id.*

“This same grace is spoken of as the gift of God, as coming by Jesus Christ, as reigning, as abounding, as operating.”—*Berkley.*

“If I were not a preacher, I know of no profession on earth of which I should be fonder than that of a preceptor.”—*Luther.*

“Nothing is proof against the general curse  
Of vanity, that seizes all below.  
The only amaranthine flower on earth  
Is virtue; the only lasting treasure, truth.”—*Cowper.*

## EXERCISES IN ETYMOLOGY.

\*.\* [When the pupil has become familiar with the different parts of speech, and their classes and modifications, and has been sufficiently exercised in *etymological parsing*, he should write out the following exercises.]

### EXERCISE I.—ARTICLES.

1. Prefix the definite article to the following nouns: path, paths; loss, losses; name, names; page, pages; want, wants; doubt, doubts; votary, votaries.

2. Prefix the indefinite article to the following nouns: age, error, idea, omen, urn, arch, bird, cage, dream, empire, farm, grain, horse, idol, jay, king, lady, man, novice, opinion, pony, quail, raven, sample, trade, uncle, vessel, window, youth, zone,

whirlwind, union, onion, unit, eagle, house, honour, hour, herald, habitation, hospital, harper, harpoon, ewer, eye, humour.

3. Insert the definite article rightly in the following phrases: George Second—fair appearance—part first—reasons most obvious—good man—wide circle—man of honour—man of world—old books—common people—same person—smaller piece—rich and poor—first and last—all time—great excess—nine muses—how rich reward—so small number—all ancient writers—in nature of things—much better course.

4. Insert the indefinite article rightly in each of the following phrases: new name—very quick motion—other sheep—such power—what instance—great weight—such worthy cause—too great difference—high honour—humble station—universal law—what strange event—so deep interest—as firm hope—so great wit—humorous story—such person—little reflection.

## EXERCISE II.—NOUNS.

1. Write the plural of the following nouns: town, country, case, pin, needle, sex, arch, marsh, monarch, blemish, distich, princess, gas, bias, stigma, wo, grotto, folio, punctilio, duty, toy, money, entry, valley, half, dwarf, strife, knife, roof, muff, chief, sheaf, mouse, penny, ox, foot, erratum, axis, thesis, criterion, bolus, rebus, son-in-law, pailful, man-servant.

2. Write the feminines corresponding to the following nouns: earl, friar, stag, lord, duke, marquis, hero, executor, nephew, heir, actor, enchanter, hunter, prince, traitor, lion, arbiter, tutor, songster, abbot, master, uncle, widower, son, landgrave.

3. Write the possessive case, singular, of the following nouns: table, leaf, boy, torch, park, porch, portico, lynx, calf, sheep, wolf, echo, folly, cavern, father-in-law, court-martial.

4. Write the possessive case, plural, of the following nouns: priest, tutor, scholar, mountain, city, courtier, judge, citizen, woman, servant, writer, grandmother.

5. Write the possessive case, both singular and plural, of the following nouns: body, fancy, lady, attorney, negro, nuncio, life, brother, deer, child, wife, goose, beau, envoy, distaff, colloquy, hero, thief, wretch.

## EXERCISE III.—ADJECTIVES.

1. Annex a suitable noun to each of the following adjectives, without repeating any word: good, great, tall, wise, strong, dark, dangerous, dismal, drowsy, twenty, true, difficult, pale,

livid, ripe, delicious, stormy, rainy, convenient, heavy. Thus—good *pens*, &c.

2. Prefix a suitable adjective to each of the following nouns, without repeating any word: man, son, merchant, work, fence, fear, poverty, picture, prince, delay, suspense, devices, follies, actions. Thus—*wise* man, &c.

3. Compare the following adjectives: black, bright, short, white, old, high, wet, big, few, lovely, dry, fat, good, bad, little, much, many, far.

4. Express the degrees of the following qualities by the comparative adverbs of increase: delightful, comfortable, agreeable, pleasant, fortunate, valuable, wretched, vivid, timid, poignant, excellent.

5. Express the degrees of the following qualities by the comparative adverbs of diminution: objectionable, formidable, forcible, comely, pleasing, obvious, censurable, prudent.

#### EXERCISE IV.—PRONOUNS.

1. Write the nominative plural of the following pronouns: I, thou, he, she, it, who, which, what, that.

2. Write the declension of the following pronouns: myself, thyself, himself, herself, itself, whosoever.

3. Write the following words in their customary form: her's, it's, our's, your's, their's, who's.

4. Write the objective singular of all the simple pronouns.

5. Write the objective plural of all the simple pronouns.

#### EXERCISE V.—VERBS.

1. Write the four principal parts of each of the following verbs: slip, thrill, caress, force, release, crop, try, die, obey, delay, destroy, deny, buy, come, do, feed, lie, say.

2. Write the following preterits in their appropriate form: stript, learnt, dropt, prest, whipt, spoilt, propt, fixt, staid, past, crost, stept, distrest, confest, snapt, blest, shipt, discust.

3. Write the following verbs in the indicative mood, present tense, second person singular: move, strive, please, reach, confess, fix, deny, survive, know, go, outdo, close, lose, pursue.

4. Write the following verbs in the indicative mood, present tense, third person singular: leave, seem, search, impeach, fear, redress, comply, bestow, do, woo, sue, view, allure, rely, beset, release, be, bias.

5. Write the following verbs in the subjunctive mood, pre-



sent tense, in the three persons singular: serve, shun, turn, learn, find, wish, throw, dream, possess, detest, disarm, allow, pretend.

### EXERCISE VI.—VERBS.

1. Write a synopsis of the first person singular of the active verb *amuse*, conjugated affirmatively.
2. Write a synopsis of the second person singular of the neuter verb *sit*, conjugated affirmatively.
3. Write a synopsis of the third person singular of the active verb *speak*, conjugated affirmatively in the compound form.
4. Write a synopsis of the first person plural of the passive verb *be reduced*, conjugated affirmatively.
5. Write a synopsis of the second person plural of the active verb *lose*, conjugated negatively.
6. Write a synopsis of the third person plural of the neuter verb *stand*, conjugated interrogatively.
7. Write a synopsis of the first person singular of the active verb *derive*, conjugated interrogatively and negatively.

### EXERCISE VII.—PARTICIPLES.

1. Write the simple imperfect participles of the following verbs: belong, provoke, degrade, impress, fly, do, survey, vie, let, hit, put, defer, differ, remember.
2. Write the perfect participles of the following verbs: turn, burn, learn, deem, crowd, choose, draw, hear, lend, sweep, tear, thrust, steal, write, delay, imply, exist.
3. Write the pluperfect participles of the following verbs: depend, dare, deny, value, forsake, bear, set, sit, lay, mix, speak, sleep, allot.
4. Write the following participles in their appropriate form: markt, equipt, embarrast, astonisht, tost, embost, attackt, hackt, blest, curst.
5. Write the regular participles which are now generally preferred to the following irregular ones: clad, graven, knelt, leant, lit, quit, riven, sawn, shaven, strown, swollen, thriven, wrought.
6. Write the irregular participles which are commonly preferred to the following regular ones: bended, builded, catched, creeped, dealed, digged, dreamed, dwelled, gilded, girded, hanged, knitted, laded, meant, shined, slitted, splitted, stringed, strived, weeped, wonted, wringed.

## EXERCISE VIII.—ADVERBS, &amp;c.

1. Compare the following adverbs: soon, often, well, badly or ill, little, much, far, forth.

2. Prefix the comparative adverbs of increase to each of the following adverbs: purely, fairly, sweetly, earnestly, patiently, completely, fortunately, profitably.

3. Prefix the comparative adverbs of diminution to the following adverbs: secretly, sily, liberally, favourably, powerfully.

4. Insert suitable conjunctions in place of the following dashes: Love—fidelity are inseparable. Beware of parties—factions. Improve time—it flies. There would be few paupers—no time were lost. Be not proud—thou art human. I saw—it was necessary. Neither he—I can do it. It must be done—to-day—to-morrow. Take care—thou fall.

5. Insert suitable prepositions in the place of the following dashes: Plead—the dumb. Think often—the worth—time. Live—peace—all men. Jest not—serious subjects. Take no part—slander. Guilt starts—its own shadow. Go not—sleep—malice. Debate not—temptation. Depend not—the stores—others. Contend not—trifles. Many fall—grasping—things—their reach. Be deaf—detraction.

## PART III.—SYNTAX.

SYNTAX treats of the relation, agreement, government, and arrangement, of words in sentences.

The *relation* of words is their dependence upon, or connexion with, each other, according to the sense.

The *agreement* of words is their resemblance in person, number, gender, case, mood, tense, or form.

The *government* of words is that power which one word

Of what does Syntax treat? What is the *relation* of words?—the *agreement* of words?—the *government* of words?

has over another, to cause it to assume some particular modification.

The *arrangement* of words is their collocation, or relative position, in a sentence.

A *sentence* is an assemblage of words, making complete sense, and always containing a nominative and a verb; as, "Industry heightens enjoyment."

The *principal parts* of a sentence are usually three; namely, the SUBJECT, or nominative—the VERB—and (if the verb be transitive) the OBJECT governed by the verb; as, "Kindness produces gratitude."

The other parts depend upon these, either as *primary* or as *secondary adjuncts*; as, "Great kindness *justly* produces *the highest* gratitude."

Sentences are of two kinds, *simple* and *compound*.

A *simple sentence* is one which conveys but one affirmation or negation; as, "Life is uncertain."—"Conscience is not easily silenced."

A *compound sentence* is one which may be resolved into two or more simple ones; as, "Industry produces health, wealth, and happiness."

A *clause*, or *member*, is a subdivision of a compound sentence; and is itself a sentence, either simple or compound.

A *phrase* is two or more words which express some relation of different ideas, but no entire proposition; as, "In short"—"These things being considered."

Words omitted by *ellipsis*, but necessarily understood in order to complete the construction, must be supplied in parsing.

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What is the *arrangement* of words? What is a *sentence*? What are the principal parts of a sentence? What are the other parts called? How many kinds of sentences are there? What is a *simple sentence*? What is a *compound sentence*? What is a *clause*? What is a *phrase*? What words must be supplied in parsing?

## RULES OF SYNTAX.

## 1. RELATION AND AGREEMENT.

## RULE I.—ARTICLES.

Articles relate to the nouns which they limit.

## RULE II.—NOMINATIVES.

A Noun or a Pronoun, which is the subject of a verb, must be in the nominative case.

## RULE III.—APPOSITION.

A Noun or a personal Pronoun, used to explain a preceding noun or pronoun, is put, by apposition, in the same case.

## RULE IV.—ADJECTIVES.

Adjectives relate to the nouns or pronouns which they describe.

## RULE V.—PRONOUNS.

A Pronoun must agree with its antecedent, or the noun or pronoun which it represents, in person, number, and gender.

## RULE VI.—PRONOUNS.

When the antecedent is a collective noun giving the idea of plurality, the Pronoun must agree with it in the plural number.

## RULE VII.—PRONOUNS.

When a Pronoun has two or more antecedents connected by *and*, it must agree with them in the plural number.

To what do articles relate? What case is employed as the subject of a verb? What agreement is required between words in apposition? To what do adjectives relate? How does a pronoun agree with its antecedent? How does a pronoun agree with a collective noun? How does a pronoun agree with joint antecedents?

## RULE VIII.—PRONOUNS.

When a Pronoun has two or more singular antecedents connected by *or* or *nor*, it must agree with them in the singular number.

## RULE IX.—VERBS.

A Verb must agree with its subject, or nominative, in person and number.

## RULE X.—VERBS.

When the nominative is a collective noun giving the idea of plurality, the Verb must agree with it in the plural number.

## RULE XI.—VERBS.

When a Verb has two or more nominatives connected by *and*, it must agree with them in the plural number.

## RULE XII.—VERBS.

When a Verb has two or more singular nominatives connected by *or* or *nor*, it must agree with them in the singular number.

## RULE XIII.—VERBS.

When Verbs are connected by a conjunction, they must either agree in mood, tense, and form, or have separate nominatives expressed.

## RULE XIV.—PARTICIPLES.

Participles relate to nouns or pronouns, or are governed by prepositions.

## RULE XV.—ADVERBS.

Adverbs relate to verbs, participles, adjectives, or other adverbs.

How does a pronoun agree with disjunct antecedents? How does a verb agree with its subject or nominative? How does a verb agree with a collective noun? How does a verb agree with joint nominatives? How does a verb agree with disjunct nominatives? What agreement is required, when verbs are connected? How are participles employed? To what do adverbs relate?

**RULE XVI.—CONJUNCTIONS.**

Conjunctions connect either words or sentences.

**RULE XVII.—PREPOSITIONS.**

Prepositions shew the relations of things.

**RULE XVIII.—INTERJECTIONS.**

Interjections have no dependent construction.

**2. GOVERNMENT.****RULE XIX.—POSSESSIVES.**

A noun or a pronoun in the Possessive case is governed by the name of the thing possessed.

**RULE XX.—OBJECTIVES.**

Active-transitive verbs, and their imperfect and pluperfect participles, govern the Objective case.

**RULE XXI.—SAME CASES.**

Active-intransitive, passive, and neuter verbs, and their participles, take the same case after as before them, when both words refer to the same thing.

**RULE XXII.—OBJECTIVES.**

Prepositions govern the Objective case.

**RULE XXIII.—INFINITIVES.**

The preposition to governs the Infinitive mood, and commonly joins it to a finite verb.

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What is the use of conjunctions? What is the use of prepositions? To what do interjections relate? By what is the possessive case governed? What case do active-transitive verbs govern? What case is put after other verbs? What case do prepositions govern? What governs the infinitive mood?

## RULE XXIV.—INFINITIVES.

The active verbs, *bid, dare, feel, hear, let, make, need, see*, and their participles, take the Infinitive after them, without the preposition *to*.

## RULE XXV.—NOM. ABSOLUTE.

A noun or a pronoun is put absolute in the Nominative, when its case depends on no other word.

## RULE XXVI.—SUBJUNCTIVES.

A future contingency is best expressed by a verb in the Subjunctive, present; and a mere supposition, with indefinite time, by a verb in the Subjunctive, imperfect: but a conditional circumstance assumed as a fact, requires the Indicative mood.

## EXAMPLES FOR PARSING.

## CHAP. VII. SYNTACTICAL.

*The proper key to all syntactical parsing, is the sense; and as any composition is faulty which does not rightly deliver the author's meaning, so every analysis of a word or sentence is necessarily erroneous, in which that meaning is not carefully noticed and literally preserved.*

*In all syntactical parsing, it is required of the pupil—to distinguish the different parts of speech and their classes; to*

What verbs take the infinitive after them without the preposition *to*? When is a noun or pronoun put absolute? When should the subjunctive mood be employed?

What are the several titles, or subjects, of the twenty-six rules? What says Rule 1st?—Rule 2d?—Rule 3d?—Rule 4th?—Rule 5th?—Rule 6th?—Rule 7th?—Rule 8th?—Rule 9th?—Rule 10th?—Rule 11th?—Rule 12th?—Rule 13th?—Rule 14th?—Rule 15th?—Rule 16th?—Rule 17th?—Rule 18th?—Rule 19th?—Rule 20th?—Rule 21st?—Rule 22d?—Rule 23d?—Rule 24th?—Rule 25th?—Rule 26th?

What has *the sense* to do with syntax, or with parsing? What is required of the pupil in syntactical parsing?

mention their modifications in order ; to point out their relation, agreement, or government ; and to apply the Rules of Syntax. Thus :

### EXAMPLE PARSED.

“ This expedition, alas ! will never repay us for the loss and disgrace with which it has been followed.”

This is a pronominal adjective, of the singular number, not compared : and relates to *expedition* ; according to Rule IV., which says, “ Adjectives relate to the nouns or pronouns which they describe.” Because the meaning is—*this expedition*.

*Expedition* is a common noun, of the third person, singular number, neuter gender, and nominative case : and is the subject of *will repay* ; according to Rule II., which says, “ A noun or a pronoun, which is the subject of a verb, must be in the nominative case.” Because the meaning is—*expedition will repay*.

*Alas* is an interjection, indicating sorrow : and is used independently ; according to Rule XVIII., which says, “ Interjections have no dependent construction.” Because the meaning is—*alas !*—unconnected with the rest of the sentence.

*Will* is an auxiliary to *repay*.

*Never* is an adverb of time : and relates to *will repay* ; according to Rule XV., which says, “ Adverbs relate to verbs, participles, adjectives, or other adverbs.” Because the meaning is—*never will repay*.

*Will repay* is a regular active-transitive verb, from *repay*, *repaid*, *repaying*, *repaid* ; found in the indicative mood, first-future tense, third person, and singular number : and agrees with its nominative *expedition* ; according to Rule IX., which says, “ A Verb must agree with its subject, or nominative, in person and number.” Because the meaning is—*expedition will repay*.

*Us* is a personal pronoun, representing *the speakers*, in the first person, plural number, and masculine gender ; according to Rule V., which says, “ A pronoun must agree with its antecedent, or the noun or pronoun which it represents, in person, number, and gender ;” and is in the objective case, being governed by *will repay* ; according to Rule XX., which says, “ Active-transitive verbs, and their imperfect and pluperfect participles, govern the objective case.” Because the meaning is—*will repay us*—i. e. *will repay the speakers*.

*For* is a preposition : and shews the relation between *loss and disgrace*

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How is the following sentence parsed ? “ This expedition, alas ! will never repay us for the loss and disgrace with which it has been followed.” [Now parse, in like manner, and with no needless deviations from the form, the twenty-six lessons of the *Seventh Chapter* ; or (if the Teacher prefer it) first take the *Italic words only*, and afterwards explain *all the words*, as they come in succession.]



and *will repay*; according to Rule XVII., which says, "Prepositions shew the relations of things." Because the meaning is—*will repay for loss and disgrace*.

*The* is the definite article: and relates to *loss and disgrace*; according to Rule I., which says, "Articles relate to the nouns which they limit." Because the meaning is—*the loss and disgrace*.

*Loss* is a common noun, of the third person, singular number, neuter gender, and objective case: and is governed by *for*; according to Rule XXII., which says, "Prepositions govern the objective case." Because the meaning is—*for loss*.

*And* is a copulative conjunction: and connects *loss* and *disgrace*; according to Rule XVI., which says, "Conjunctions connect either words or sentences." Because the meaning is—*loss and disgrace*.

*Disgrace* is a common noun, of the third person, singular number, neuter gender, and objective case: and is connected by *and* to *loss*, and governed by *for*; according to Rule XXII., which says, "Prepositions govern the objective case." Because the meaning is—*for loss and disgrace*.

*With* is a preposition: and shews the relation between *which* and *has been followed*; according to Rule XVII., which says, "Prepositions shew the relations of things." Because the meaning is—*which it has been followed with—or, has been followed with which*.

*Which* is a relative pronoun, representing *loss and disgrace*, in the third person, plural number, and neuter gender; according to Rule VII., which says, "When a pronoun has two or more antecedents connected by *and*, it must agree with them in the plural number:" and is in the objective case, being governed by *with*; according to Rule XXII., which says, "Prepositions govern the objective case." Because the meaning is—*with which—i. e. with which loss and disgrace*.

*It* is a personal pronoun, representing *expedition*, in the third person, singular number, and neuter gender; according to Rule V., which says, "A pronoun must agree with its antecedent, or the noun or pronoun which it represents, in person, number, and gender:" and is in the nominative case, being the subject of *has been followed*; according to Rule II., which says, "A noun or a pronoun, which is the subject of a verb, must be in the nominative case." Because the meaning is—*it has been followed—i. e. the expedition has been followed*.

*Has been followed* is a regular passive verb, from the active verb *follow*, *followed, following, followed*,—passive, *to be followed*; found in the indicative mood, perfect tense, third person, and singular number: and agrees with its nominative *it*; according to Rule IX., which says, "A verb must agree with its subject, or nominative, in person and number." Because the meaning is—*it has been followed*.

## LESSON I.—RULE I.

A man of a lively imagination has a property in every thing which he sees: and exults in *the* happiness of *the* myriads of living creatures that inhabit *the* woods, *the* lawns, and *the* mountains.

As *the* branches of a tree return their sap to *the* root, from which it arose; as a river pours its waters to *the* sea, from which its springs were supplied; so *the* heart of a grateful man delights in returning a benefit received.

## LESSON II.—RULE II.

*They* who are moderate in their expectations, meet with few disappointments.

“*Who* takes care of all people, when *they* are sunk in sleep, when *they* cannot defend themselves, nor see if *danger* approaches?”—*Barbauld*.

“*Men* whose *circumstances* will permit them to choose their own way of life, are inexcusable, if *they* do not pursue that *which* their *judgment* tells them is the most laudable.”—*Blair*.

## LESSON III.—RULE III.

Jerusalem, the Jewish *capital*, was destroyed by the Romans under Titus, the *son* of Vespasian.

“*Sisera* fled, and took refuge in the tent of *Jael*, a *woman* of the *Kenite* tribe, the *descendants* of *Hobab*, *Moses’s* *brother-in-law*.”—*Milman*.

“Virtue *itself* ’scapes not calumnious strokes.”  
*Shakspeare*.

“All now are vanish’d! Virtue sole survives;  
Immortal, never-failing *friend* of man,  
His *guide* to happiness on high.”—*Thomson*.

## LESSON IV.—RULE IV.

“*Any* man who attends to what passes within himself, may easily discern that the *human* character is a very *complicated* system.”—*Blair*.

“Among the *vicious*, friendship is *coeval* only with *mutual* satisfaction.”—*Allen*.

"Pitch upon *that* course of life which is the most *excellent*, and custom will render it the most *delightful*."—*Blair*.

"The *mighty* tempest, and the *hoary* waste,  
*Abrupt* and *deep*, stretch'd o'er the *buried* earth,  
 Awake to *solemn* thought."—*Thomson*.

#### LESSON V.—RULE V.

The chief misfortunes *that* befall *us* in life, can be traced to some vices or follies *which we* have committed.

"The Psalms of David present religion to *us* in the most engaging dress; communicating truths *which* philosophy could never investigate, in a style *which* poetry can never equal."—*Horne*.

"'Hassan,' said the caliph, '*what* canst *thou* have lost, *whose* wealth was the labour of *thy* own hand; and *what* can have made *thee* sad, the spring of *whose* joy was in *thy* own bosom?'"—*Hawkesworth*.

"God is on the side of virtue; for *whoever* dreads punishment, suffers *it*; and *whoever* deserves *it*, dreads *it*."—*Lacon*.

Every society has a right to prescribe for *itself* the terms on *which its* members shall be admitted.

"Th' Egyptian crown *I* to *your* hands remit;  
 And with *it* take *his* heart *who* offers *it*."

*Shakspeare.*

#### LESSON VI.—RULE VI.

The fair sex, *whose* task is not to mingle in the labours of public life, have *their* own part assigned *them* to act.

"The committee, not depending on the royal favour, demanded the security of a legal and formal declaration of the rights *they* claimed."—*Hist. of Ireland*.

"The English people shewed that *they* were not insensible to what was passing in Ireland."—*Ibid*.

#### LESSON VII.—RULE VII.

"Socrates and Plato were celebrated for *their* wisdom; *they* were the most eminent philosophers of Greece."—*Murray*.

Education, when it works upon a noble mind, draws out to view many latent virtues and perfections, *which*, without its aid, would never be able to make *their* appearance.

Honour thy father and mother, both in word and deed, that a blessing may come upon thee from *them*.

“How gladly would the man recall to life  
The boy's neglected sire! a mother too,  
That softer friend, perhaps more gladly still,  
Might he demand *them* at the gates of death.”

*Cowper.*

# LESSON VIII.—RULE VIII.

Snow or ice, when *it* melts, absorbs heat and produces cold.

“Mark the effect of art upon a block of marble: how the skill of the polisher fetches out the colours, makes the surface shine, and discovers every ornamental cloud, spot, or vein, *that* runs through the body of it! What sculpture is to a block of marble, education is to a human soul.”—*Addison*.

“The moral system of nature, or natural religion, approves *itself* almost intuitively to a reasonable mind, upon seeing *it* proposed.”—*Bp. Butler*.

“The saint or moralist should tread

This moss-grown alley, musing, slow;

*He* seeks, like me, the secret shade,

But not, like me, to nourish woe.”—*Cowper*.

# LESSON IX.—RULE IX.

Thou *sayst* thou *dost* not *know* where thou *art*.

*It seems* she *is disappointed*, and no one *pities* her.

We *depend* upon your assistance; for we *need* it.

I *retired* from the throng, and *sat* down to read.

Bad as the world *is*, respect *is* always *paid* to virtue.

*It has* often *been done* in this way, and *has succeeded*.

You *will be wanted* at home; *do not tarry*.

If we *would honour* merit, we *must not judge* by appearances:  
a visored villain *may seem* fair.

*He should consider* often, who *can choose* but once.

What *could have induced* him to act in that manner?

*It would have been* desirable to have had his company.

“If the mind *were left* uncultivated, though nothing else  
*should find* entrance, vice certainly *would*.”—*Blair*.

*Be not discouraged*; your wishes *may yet be gratified*.

The narrative of his dangers and escapes *is* interesting.

Humility, as well as merit, *engages* esteem.

The injuries we *do*, and those we *suffer*, are seldom *weighed*  
in the same balance.

## LESSON X.—RULE X.

“The generality of his hearers *were* favourable to his doctrines.”—*Allen*.

The public *are* often *deceived* by false appearances and extravagant pretensions.

“A considerable number of the confederates *were induced* to abandon the counsels of the nuncio.”—*Hist. of Ireland*.

## LESSON XI.—RULE XI.

Riches, honours, and pleasures, *steal* away the heart from religion.

On some occasions, mildness and forbearance *are* more powerful than vehemence and severity.

Virtue, diligence, and industry, joined with good temper and prudence, *must ever be* the surest means of prosperity.

“The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e’er gave,  
*Await* alike the inevitable hour:  
The paths of glory lead but to the grave.”—*Gray*.

## LESSON XII.—RULE XII.

“Man’s happiness or misery *is*, in a great measure, *put* into his own hands.”—*Blair*.

When sickness, infirmity, or reverse of fortune, *affects* us, the sincerity of friendship is proved.

*Has* not sloth, or pride, or ill temper, or sinful passion, *misled* you from the path of sound and wise conduct?

“Fools! who from hence into the notion fall,  
That vice or virtue there *is* none at all.  
If white and black blend, soften, and unite  
A thousand ways, *is* there no black or white?”—*Pope*.

## LESSON XIII.—RULE XIII.

“Cheerfulness *keeps* up a kind of daylight in the mind, and *fills* it with a steady and perpetual serenity.”—*Addison*.

“The pleasures of sense resemble a foaming torrent: which, after a disorderly course, speedily *runs* out, and *leaves* an empty and offensive channel.”—*Blair*.

“*Loose*, then, from earth the grasp of fond desire,  
*Weigh* anchor, and some happier clime *explore*.”  
*Young*.

## LESSON XIV.—RULE XIV.

A habit of sincerity in *acknowledging* faults, is a guard against *committing* them.

"This is a measure *founded* on justice, *supported* by precedent, and *warranted* by necessity."—*Allen*.

"The bounty *displayed* in the earth equals the grandeur *manifested* in the heavens."—*Murray*.

*Having sold* his patrimony, he engaged in merchandise.

"*Amazed* I stood, *harrow'd* with grief and fear."—*Milton*.

## LESSON XV.—RULE XV.

"*How soon* man's earthly enjoyments pass away!"—*Allen*.

"We *naturally* look with strong emotion to the spot, *where* the ashes of those we have loved, repose."—*D. Webster*.

"Veturia's son's wife, Volumnia, who was sitting with her *when* the women arrived, and who was *greatly* surprised at their coming, *hastily* asked them the meaning of *so* extraordinary an appearance."—*Hooke*.

"The soul that sees Him, or receives, sublimed,  
New faculties, or learns *at least* t' employ  
*More worthily* the powers she own'd *before*."—*Cowper*.

## LESSON XVI.—RULE XVI.

Prosperity gains friends, *and* adversity tries them.

*If* you desire to be free from sin, avoid temptation.

"The ancient Russians believed, *that* their northern mountains encompassed the globe."—*Allen*.

I disregard their imputations, *because* I do not merit them.

A judge ought to be influenced only by reason *and* evidence.

"May I, like thee, at least be loved, *and* live  
For others' good—then die, *but* not unblest,  
*If* one lost soul but learn  
From me *that* heaven is home."

## LESSON XVII.—RULE XVII.

Most of the troubles which we meet *with* in the world, arise *from* an irritable temper, or *from* improper conduct.

*By* the faults of others, wise men learn *to* correct their own.

"Who builds his hopes in air of your fair looks,  
Lives like a drunken sailor on a mast ;  
Ready, with every nod, to tumble down  
Into the fatal bowels of the deep."—*Shakspeare*.

#### LESSON XVIII.—RULE XVIII.

At that hour, O how vain was all sublunary happiness !

"Alas, said I, man was made in vain ! how is he given  
away to misery and mortality !" — *Addison*.

"Ah, whither fled,—ye dear illusions, stay !  
Lo ! pale and silent lies the lovely clay." — *Beattie*.

#### LESSON XIX.—RULE XIX.

Charles's resignation filled all Europe with astonishment.

Eliza's sensibility is such, that her brother's misfortunes will  
greatly afflict her.

A dutiful son will hear his father's instructions.

"What is the bigot's torch, the tyrant's chain ?  
I smile on death, if heavenward hope remain."

*Campbell*.

#### LESSON XX.—RULE XX.

Do not insult a poor man : his misery entitles him to pity.

When our vices leave us, we flatter ourselves that we leave  
them.

While riotous indulgence enervates both the body and the  
mind, purity and virtue heighten all the powers of human  
fruition.

What avails the show of external liberty, to one who has  
lost the government of himself ?

#### LESSON XXI.—RULE XXI.

Solid merit is a cure for ambition.

Meekness and modesty are true and lasting ornaments.

Universal benevolence and patriotic zeal appear to have been  
the motives of all his actions.

We, who never were his favourites, did not expect these  
attentions ; and we could scarcely believe it was he.

"I am, as thou art, a reptile of the earth : my life is a mo-  
ment, and eternity—in which days, and years, and ages, are  
nothing—eternity is before me, for which I also should pre-  
pare." — *Hawkesworth*.

## LESSON XXII.—RULE XXII.

Titles of *honour* conferred upon *those* who have no personal merit, are like the royal *stamp* set upon base *metal*.

"In the *varieties* of *life* we are inured to *habits* both of the active and the suffering *virtues*."—*Blair*.

"By *disappointments* and *trials*, the violence of our *passions* is tamed."—*Blair*.

"In the *death* of a *man* there is no remedy."—*Bible*.

In every *region* the book of *nature* is open before *us*.

## LESSON XXIII.—RULE XXIII.

"Leaning my head upon my hand, I began to *figure* to myself the miseries of confinement."—*Sterne*.

"Delightful task ! *to rear* the tender thought,  
*To teach* the young idea how *to shoot*,  
*To pour* the fresh instruction o'er the mind,  
*To breathe* the enlivening spirit, and *to fix*  
 The generous purpose in the glowing breast."

*Thomson*.

## LESSON XXIV.—RULE XXIV.

You need not *go*. I heard my father *bid* the boy *bring* your trunk, and saw him *go* for it. I dare *say* it will be safe.

"Let him who desires to see others happy, *make* haste to give while his gift can be enjoyed."—*Blair*.

None but the virtuous dare *hope* in bad circumstances.

## LESSON XXV.—RULE XXV.

This *proposition* being admitted, I now state my argument.

"Return, my *son*, to thy labour : thy food shall again be tasteful, and thy rest shall be sweet."—*Johnson*.

"*Adversity* ! how blunt are all the arrows of thy quiver, in comparison with those of guilt."—*Blair*.

"The *lamb* thy riot dooms to bleed to-day,  
 Had he thy reason, would he skip and play ?"—*Pope*.

"All this dread order break—for whom ?—for thee ?  
 Vile worm !—Oh *madness* ! *pride* ! *impiety* !"—*Id*.



## LESSON XXVI.—RULE XXVI.

Let him that hastens to be rich, take heed lest he suddenly *become* poor.

He seems to have made an injudicious choice, though he is *esteemed* a sensible man.

“Inspiring thought, of rapture yet to be !  
The tears of love *were* hopeless but for thee !  
If in that frame no deathless spirit *dwell*,  
If that faint murmur *be* the last farewell,  
If fate *unite* the faithful but to part,  
Why is their memory sacred to the heart ?”

*Campbell.*

## RULES OF SYNTAX,

WITH EXAMPLES, EXCEPTIONS, OBSERVATIONS, NOTES,  
AND FALSE SYNTAX.

## 1. RELATION AND AGREEMENT.

Obs.—*Relation* and *Agreement*, being closely allied, are taken together, that the rules may stand in the order of the parts of speech. Seven of the ten parts of speech are, with a few exceptions, incapable of any agreement : of these the *relation* and *use* must be explained in parsing ; and all *necessary agreement* between any of the rest, is confined to words that *relate* to each other.

## RULE I.—ARTICLES.

Articles relate to the nouns which they limit : as, “*A* man stood near *the* fountain, leaning against *an* oak.”

## EXCEPTION FIRST.

The definite article, used intensively, may relate to an *adjective* or *adverb* of the comparative or the superlative degree ; as, “*A* land which was *the* mightiest.”—*Byron*. “*The* farther they proceeded, *the* greater appeared their alacrity.”—*Dr. Johnson*. “He chooses it *the* rather.”—*Cowper*. [See Obs. 7th, next page.]

How many and what exceptions are there to Rule 1st ?

## EXCEPTION SECOND.

The indefinite article is sometimes used to give a collective meaning to an *adjective of number*; as, "Thou hast a *few* names, even in Sardis."  
 —Rev. "There are a *thousand* things which crowd into my memory."  
 —Spectator, No. 468. [See Obs. 12th, next page.]

## OBSERVATIONS ON RULE I.

Obs. 1.—Articles often relate to nouns *understood*; as, "The [*river*] Thames"—"Pliny the younger" [*man*]"—"The animal [*world*] and the vegetable world"—"Neither to the right [*hand*] nor to the left" [*hand*].  
 —Bible.

Obs. 2.—It is not always necessary to *repeat* the article before several nouns in the same construction: the same article serves sometimes to limit the signification of more than one noun; but we doubt the propriety of ever construing two articles as relating to one and the same noun.

Obs. 3.—The article *precedes* its noun, and is never, by itself, placed after it; as, "Passion is *the* drunkenness of the mind."—Southey.

Obs. 4.—When an *adjective* precedes the noun, the article is placed before the adjective, that its power may extend over that also; as,

"*The* private path, *the* secret acts of men,  
 If noble, far *the* noblest of their lives."—Young.

Except the adjectives *all*, *such*, *many*, *what*, *both*, and those which are preceded by the adverbs *too*, *so*, *as*, or *how*; as, "All the materials were bought at *too dear* a rate."—"Like *many an* other poor wretch, I now suffer *all the* ill consequences of *so foolish an* indulgence."

Obs. 5.—When the adjective is placed *after* the noun, the article generally retains its place *before* the noun, and is not repeated before the adjective; as, "A man ignorant of astronomy"—"The primrose pale."

Obs. 6.—Articles, according to their own definition, come *before* their nouns; but the definite article and an adjective seem sometimes to be placed after the noun to which they both relate: as, "Chapter *the Fifth*"—"Edward *the First*." Such examples, however, may be supposed elliptical; and, if they are so, the article, in *English*, can never be placed after its noun, nor can two articles ever properly relate to one noun, in any particular construction of it.

Obs. 7.—The definite article is often prefixed to *comparatives* and *superlatives*; and its effect is (in the words of *Louth*) "to mark the degree *the* more strongly, and to define it *the* more precisely:" as, "The oftener I see him, *the* more I respect him"—"A constitution *the* most fit"—"The men *the* most difficult to be replaced." In these instances, the article seems to be used *adverbially*, and to relate only to the *adjective* or *adverb* following it; but after the *adjective*, the noun may be supplied.

Obs. 8.—The article *the* is applied to nouns of both numbers; as, "The man, *the* men—The good boy, *the* good boys."

Obs. 9.—The article *the* is generally prefixed to adjectives that are used, by ellipsis, as nouns; as,

“*The great, the gay, shall they partake  
The heav’n that thou alone canst make?*”—*Cowper*.

Obs. 10.—The article *the* is sometimes elegantly used instead of a possessive pronoun; as, “Men who have not bowed *the* knee to the image of Baal.”—*Rom. xi. 4.*

Obs. 11.—*A* or *an* implies one, and belongs to nouns of the singular number only; as, “*A man, a good boy.*”

Obs. 12.—*A* or *an* is sometimes put before an adjective of number when the noun following is plural; as, “*A few days*”—“*A hundred sheep.*” In these cases, the article seems to relate only to the *adjective*.

Obs. 13.—*A* or *an* has sometimes the import of *each* or *every*; as, “He came twice *a* year.” The article in this sense, with a preposition understood, is preferable to the mercantile *per*, so frequently used; as, “Five shillings [for] *a* bushel,” rather than “*per* bushel.”

## NOTES TO RULE I.

NOTE I.—When the indefinite article is required, *a* should always be used before the sound of a consonant, and *an* before that of a vowel; as, “With the talents of *an* angel, *a* man may be *a* fool.”—*Young*.

Obs.—*An* was formerly used before all words beginning with *h*, and before several other words which are now pronounced in such a manner as to require *a*: thus, we read in the Bible, “*An* house, *an* one, *an* usurer.”

NOTE II.—When nouns are joined in construction, without a close connexion and common dependence, the article must be repeated. The following sentence is therefore inaccurate: “She never considered the quality, but merit, of her visitors.” *The* should be inserted before *merit*.

NOTE III.—When adjectives are connected, and belong to things individually different, though of the same name, the article should be repeated: as, “*A* black and *a* white horse”—*i. e.* *two* horses, one black and the other white.

NOTE IV.—When adjectives are connected, and belong to the same thing or things, the articles should not be repeated: as, “*A* black and white horse”—*i. e.* *one* horse, piebald.

Obs. 1.—The reason of the two preceding notes is this: by a repetition of the article before several adjectives in the same construction, a

repetition of the noun is implied ; but without a repetition of the article, the adjectives are confined to one and the same noun.

Oss. 2.—To avoid repetition, we sometimes, with one article, join inconsistent qualities to a *plural* noun ; as, “The Old and New Testaments”—for “*The Old and the New Testament.*” But the phrases “The Old and New Testament,” and “*The Old and the New Testaments,*” are both obviously incorrect.

NOTE V.—The article should not be used before the names of virtues, vices, passions, arts, or sciences ; before simple proper names ; or before any noun whose signification is sufficiently definite without it : as, “*Falsehood* is odious.” —“*Iron* is useful.”

NOTE VI.—When titles are mentioned merely as titles, the article should not be used : as, “He is styled *Marquis.*” —“Ought a teacher to call his pupil *Master?*”

NOTE VII.—In expressing a comparison, if both nouns refer to the same subject, the article should not be inserted ; if to different subjects, it should not be omitted : thus, if we say, “He is a better teacher than poet,” we compare different qualifications of the same man ; but if we say, “He is a better teacher than *a* poet,” we refer to different men.

NOTE VIII.—The definite article is generally required before the antecedent to the pronoun *who* or *which* in a restrictive clause : as, “*The* men who were present, consented.” —“*The* book which I lost, is found.”

NOTE IX.—The article is generally required in that construction which converts a participle into a verbal noun : as, “They shall be *an* *abhorring* unto all flesh.” —*Isaiah.*

NOTE X.—The article should not be prefixed to a participle that is not taken in all respects as a noun : as, “He made a mistake in *the* giving out the text.” Omit *the*.

## FALSE SYNTAX UNDER RULE I.

### *Examples under Note 1.*

He went into an house.

[Not proper, because the article *an* is used before *house*, which begins with the sound of the consonant *h*. But, according to Note 1st under Rule 1st, “When the indefinite article is required, *a* should always be used before the sound of a consonant, and *an* before that of a vowel.” Therefore, *an* should be *a* ; thus, He went into *a* house.]

This is an hard saying.  
Passing from an earthly to an heavenly diadem.  
She evinced an uniform adherence to the truth.  
A hospital is an asylum for the sick.

*Under Note 2.*

As the drop of the bucket and dust of the balance.  
Not a word was uttered, nor sign given.  
I despise not the doer, but deed.

*Under Note 3.*

What is the difference between the old and new method?  
Is Paris on the right hand or left?  
The book was read by the old and young.  
I have both the large and small grammar.

*Under Note 4.*

A great and a good man looks beyond time.  
They made but a weak and an ineffectual resistance.  
Were God to raise up another such a man as Moses.

*Under Note 5.*

Edward was another sort of a youth.  
The contemplative mind delights in the silence.  
I expected some such an answer.

*Under Note 6.*

He is entitled to the appellation of a gentleman.  
Cromwell assumed the title of a Protector.  
Her father is honoured with the title of an Earl.

*Under Note 7.*

He is a better writer than a reader.  
He was an abler mathematician than a linguist.

*Under Note 8.*

Words which are signs of complex ideas, are liable to be misunderstood.  
Carriages which were formerly in use, were very clumsy.

*Under Note 9.*

Means are always necessary to accomplishing of ends.  
 By seeing of the eye, and hearing of the ear, learn wisdom.  
 Have you no repugnance to torturing of animals?

*Under Note 10.*

By the breaking the law, you dishonour the lawgiver.  
 An argument so weak is not worth the mentioning.  
 In the letting go our hope, we let all go.  
 Forbear the boasting of what you can do.

## RULE II.—NOMINATIVES.

A Noun or a Pronoun, which is the subject of a verb, must be in the nominative case : as,

“I know *thou* sayst it : says *thy life* the same ?”—*Young*.

## OBSERVATIONS ON RULE II.

OBS. 1.—To this rule there are *no exceptions*. And in connected language, every nominative stands as the subject of some verb expressed or understood ; except such as are put in *opposition* with other nominatives, according to Rule 3d—*after a verb*, according to Rule 21st—or *absolute*, according to Rule 25th.\*

OBS. 2.—The subject, or nominative, is generally placed *before* the verb ; as, “*Peace dawned* upon his mind.”—*Johnson*. “*What is written in the law ?*”—*Bible*.

OBS. 3.—But, in the following nine cases, the subject is usually placed *after* the verb, or after the first auxiliary :

I. When a question is asked, without an interrogative pronoun in the nominative case ; as, “*Shall mortals be implacable ?*”—“*What art thou doing ?*”

II. When the verb is in the imperative mood ; as, “*Go thou.*”

III. When an earnest wish or strong feeling is expressed ; as, “*May she be happy !*”—“*How were we struck !*”

IV. When a supposition is made without a conjunction ; as, “*Were it true, it would not injure us.*”

V. When *neither* or *nor*, signifying *and not*, precedes the verb ; as, “*This was his fear ; nor was his apprehension groundless.*”

VI. When, for the sake of emphasis, some word or words are placed

before the verb, which more naturally come after it ; as, " Here *am* I." — " Silver and gold *have* I none." — *Bible*.

VII. When the verb has no regimen, and is itself emphatical ; as, " *Echo* the mountains round." — *Thomson*.

VIII. When the verbs *say*, *think*, *reply*, and the like, introduce the parts of a dialogue ; as, " ' Son of affliction,' *said* Omar, ' who art thou ? ' ' My name,' *replied* the stranger, ' is Hassan.' " — *Johnson*.

IX. When the adverb *there* precedes the verb ; as, " There *lived* a man."

## FALSE SYNTAX UNDER RULE II.

Thee must have been idle.

[Not proper, because the objective pronoun *thee* is made the subject of the verb *must have been*. But, according to Rule 2d, " A noun or a pronoun, which is the subject of a verb, must be in the nominative case." Therefore, *thee* should be *thou* ; thus, *Thou* must have been idle.]

She and me are of the same age.

You are two or three years older than us.

Nobody said so but him.

Whom dost thou think was there ?

Who broke this slate ? Me.

## RULE III.—APPOSITION.

A Noun or a personal Pronoun, used to explain a preceding noun or pronoun, is put, by apposition, in the same case : as,

" But *he*, our gracious *Master*, kind as just,  
Knowing our frame, remembers we are dust." — *Barbault*.

## OBSERVATIONS ON RULE III.

Obs. 1.—*Apposition* is the using of different words or appellations to designate the same thing. *Apposition* also denotes the relation which exists between the words which are so employed. In parsing, rule third should be applied only to the *explanatory term* ; because the case of the *principal term* depends on its relation to the rest of the sentence, and comes under some other rule.

Obs. 2.—To this rule, there are properly no exceptions. But there are many puzzling examples under it, which the following observations

are designed to explain. The rule supposes the first word to be the principal term, with which the other is in apposition; and it generally is so: but the explanatory word is sometimes placed first, especially among the poets; as,

"From bright'ning fields of ether fair disclosed,  
Child of the sun, refulgent Summer comes."—*Thomson*.

Obs. 3.—The pronouns of the *first* and *second* persons are often prefixed to nouns, merely to distinguish their person; as, "*I John* saw these things."—"This is the stone which was set at nought of *you builders*."—*Bible*. In this case of apposition, the words are closely united, and either of them may be taken as the explanatory term: the learner will find it easier to parse the *noun* by rule third.

Obs. 4.—When two or more nouns of the *possessive case* are put in apposition, the possessive termination added to one denotes the case of both or all; as, "*His brother Philip's* wife"—"*John the Baptist's* head."—"At my friend *Johnson's* the bookseller." By a repetition of the possessive sign a distinct governing noun is implied, and the apposition is destroyed.

Obs. 5.—In like manner, a noun without the possessive sign is sometimes put in apposition with a *pronoun of the possessive case*; as, "As an *author*, his '*Adventurer*' is *his* capital work."

Obs. 6.—When a noun or pronoun is *repeated* for the sake of emphasis, the word which is repeated may properly be said to be in apposition with that which is first introduced; as, "They have forsaken *me*, the *Fountain* of living waters, and hewed them out *cisterns*, broken *cisterns*, that can hold no water."—*Jer. ii. 13*.

Obs. 7.—A noun is sometimes put in apposition to a *sentence*; as, "He permitted me to consult his library—a *kindness* which I shall not forget."—*Allen*.

Obs. 8.—A *distributive term* in the singular number is frequently construed in apposition with a comprehensive plural; as, "*They* reap vanity, *every one* with his neighbour."—*Bible*. "Go ye *every man* unto his city."—*Ibid*. And sometimes a *plural word* is emphatically put after a series of particulars comprehended under it; as, "Royalists, republicans, churchmen, sectaries, courtiers, patriots, *all parties* concurred in the illusion."—*Hume*.

Obs. 9.—To express a reciprocal action or relation, the pronominal adjectives *each other* and *one another* are employed; as, "They love *each other*;"—"They love *one another*." The words separately considered are singular; but taken together, they imply plurality; and they can be properly construed only after plurals, or singulars taken conjointly.

Obs. 10.—The *common* and the *proper name* of an object are often associated, and put in apposition; as, "The river Thames—The ship *Albion*—The poet *Cowper*." But the proper name of a *place*, when accompanied by the common name, is generally put in the objective case, and preceded by *of*; as, "The land *of* *Canaan*—The city *of* *London*."



Obs. 11.—The *several proper names* which distinguish an individual are always in apposition, and should be taken together in parsing; as, “*William Pitt—Marcus Tullius Cicero.*”

Obs. 12.—When an object *acquires* a new name or character from the action of a verb, the new appellation is put in apposition with the object of the active verb, and in the nominative after the passive; as, “They named the *child John*—The *child* was named *John*.”—“They elected *him king*—*He* was elected *king*.” After the active verb, the acquired name must be parsed by Rule 3d; after the passive, by Rule 21st.

### FALSE SYNTAX UNDER RULE III.

I have received a letter from my cousin, she that was here last week.

[Not proper, because the nominative pronoun *she* is used to explain the objective noun *cousin*. But, according to Rule 3d, “A noun or a personal pronoun, used to explain a preceding noun or pronoun, is put, by apposition, in the same case.” Therefore, *she* should be *her*; thus, I have received a letter from my cousin, *her* that was here last week.]

I am going to see my friends in the country, they that we met at the ferry.

Resolve me, why the cottager and king,  
Him whom sea-sever'd realms obey, and him  
Who steals his whole dominion from the waste,  
Repelling winter blasts with mud and straw,  
Disquieted alike, draw sigh for sigh.

### RULE IV.—ADJECTIVES.

Adjectives relate to the nouns or pronouns which they describe: as, “He is a *vigorous man*, though *he* is *old*.”

#### EXCEPTION FIRST.

An adjective sometimes relates to a *phrase* or *sentence* which is made the subject of an intervening verb; as, “*To insult the afflicted* is *impious*.” “*That he should refuse* is not *strange*.”

#### EXCEPTION SECOND.

With an infinitive or a participle denoting being or action in the abstract, an adjective is sometimes also taken *abstractly* (that is, without

reference to any particular noun, pronoun, or other subject); as, "To be *sincere*, is to be *wise*, *innocent*, and *safe*."—*Hawkesworth*. "*Capacity* marks the abstract quality of being *able* to receive or hold."—*Crabb's Synonyms*.

## OBSERVATIONS ON RULE IV.

Obs. 1.—Adjectives often relate to nouns understood; as, "The tuneful nine" [*muses*].—"He came unto his own [*possessions*], and his own [*people*] received him not."

Obs. 2.—Inasmuch as *qualities* belong only to *things*, most grammarians teach that every adjective belongs to some *noun* expressed or understood; and suppose a number of unnecessary ellipses. But it is evident that in the construction of sentences, adjectives often relate immediately to *pronouns*, and, through them, to the nouns they represent. This is still more obviously the case in some other languages, as may be seen by the following examples: "*All ye* are brethren."—"Whether of *them twain* did the will of his father."—*N. Test*.

Obs. 3.—When an adjective follows a finite verb, and is not followed by a noun, it generally relates to the *subject* of the verb; as, "*I am glad that the door is made wide*."—"Every thing which is *false*, *vicious*, or *unworthy*, is *despicable* to him, though all the world should approve it."—*Spectator*, No. 520. Here *false*, *vicious*, and *unworthy*, relate to *which*; and *despicable* relates to *thing*.

Obs. 4.—When an adjective follows an infinitive or a participle, the noun or pronoun to which it relates is sometimes before it, and sometimes after it, and often considerably remote; as, "A real gentleman cannot but practise those virtues *which*, by an intimate knowledge of mankind, he has found to be *useful* to them."—"He is scandalised at youth for being *lively*, and at childhood for being *playful*."—*Addison*.

Obs. 5.—Adjectives preceded by the definite article are often used, by ellipsis, as *nouns*. They designate those classes of objects which are characterised by the qualities they express; and, in parsing, the noun may be supplied. They are most commonly of the plural number, and refer to *persons*, *places*, or *things*, understood; as, "The *careless* [*persons*] and the *imprudent*, the *giddy* and the *fickle*, the *ungrateful* and the *interested*, everywhere meet us."—*Blair*. "The *younger* [*man*] rises when the *old* [*man*] doth fall."—*Shakspeare*.

Obs. 6.—The adjective is generally placed immediately before its noun; as, "In a *false* quarrel there is no *true* valour."—*Shakspeare*.

Obs. 7.—Those adjectives which relate to *pronouns* most commonly follow them; as, "They left *me* *weary* on a grassy turf."—*Milton*.

Obs. 8.—In the following instances, the adjective is placed after the noun to which it relates:

I. When other words depend on the adjective; as, "A wall *three feet thick*."—"A man *envious of another*."

II. When the quality results from the action of a verb; as, "Virtue renders life *happy*."

III. When the adjective thus becomes more clearly distinctive; as, "Goodness *infinite*"—"Wisdom *unsearchable*."

IV. When a verb comes between the adjective and the noun; as, "Truth stands *independent* of all external things."

Obs. 9.—In some cases, the adjective may *either precede or follow* the noun; as,

I. In poetry; as,

"There as I pass'd with *careless* steps and *slow*."—*Goldsmith*.

II. In some technical expressions; as, "A notary public," or "A public notary."

III. When an adverb precedes the adjective; as, "A Being infinitely wise," or "An infinitely wise Being."

IV. When several adjectives belong to the same noun; as, "A woman, modest, sensible, and virtuous;" or, "A modest, sensible, and virtuous woman."

Obs. 10.—An emphatic adjective *may be placed first* in the sentence, though it belong after the verb; as, "*Sad* was the hour, and *luckless* was the day"—*Collins*.

Obs. 11.—By an ellipsis of the noun, an adjective with a preposition before it is sometimes *equivalent to an adverb*; as, "*In particular*;" that is, *in a particular manner*; equivalent to "*particularly*." In parsing, supply the ellipsis. [See Obs. 2d, under Rule XXII.]

## NOTES TO RULE IV.

NOTE I.—Adjectives that imply unity or plurality must agree with their nouns in number; as, "*That sort, those sorts*."

NOTE II.—When the adjective is necessarily plural, the noun should be made so too; as, "*Twenty pounds*"—not, "*Twenty pound*."

Obs. 1.—In some peculiar phrases this rule appears to be disregarded; as, "*Two hundred pennyworth* of bread is not sufficient."—*John vi. 7.* "*Twenty sail* of vessels"—"*A hundred head* of cattle."

Obs. 2.—To denote a collective number, a singular adjective may precede a plural one; as, "*One hundred men*"—" *Every six weeks*."

Obs. 3.—To denote plurality, the adjective *many* may, in like manner, precede *a* or *an* with a *singular* noun; as,

"Full *many a flower* is born to blush unseen,  
And waste *its* sweetness on the desert air."—*Gray*.

NOTE III.—The noun *means* and some others have the same form in both numbers: they should therefore be used without change of number, with an adjective singular or plural, as the sense requires; as, "By *this means* they

bear witness to each other.”—*Burke*. *Mean*, in this sense, is not in good use.

NOTE IV.—The comparative degree can only be used in reference to *two objects*, or classes of objects; the superlative compares one or more things with *all others* of the same class, whether few or many; as, “Edward is *taller* than James; he is the *strongest* of my sons.”

NOTE V.—When the comparative degree is employed, the latter term of comparison should never *include* the former; as, “*Gold* is more valuable than *all the metals*.” It should be, “than *all the other metals*.”

NOTE VI.—When the superlative degree is employed, the latter term of comparison should never *exclude* the former; as, “A fondness for show is, of all *other* follies, the most vain.” The word *other* should be expunged.

NOTE VII.—Comparative terminations, and adverbs of degree, should not be applied to adjectives that are not susceptible of comparison; and all double comparatives and superlatives should be avoided; as, “*So universal* a complaint:” say, “*so general*.”—“Some *less nobler* plunder:” say, “*less noble*.”

NOTE VIII.—When adjectives are connected by conjunctions, the shortest and simplest should be placed first; as, “He is *older* and *more respectable* than his brother.”

NOTE IX.—An adjective and its noun may be taken as a compound term, to which other adjectives may be prefixed. The most distinguishing quality should be expressed next to the noun; as, “A fine young man”—not, “A young fine man.”

NOTE X.—In prose, the use of adjectives for adverbs is improper; as, “He writes *correct*”—say, “*correctly*.”

Obs.—In order to determine, in difficult cases, whether an adjective or an adverb is required, the learner should carefully attend to the definitions of these parts of speech, and consider whether, in the case in question, *quality* or *manner* is to be expressed: if the former, an adjective is proper; if the latter, an adverb. The following examples will illustrate this point: “I sat *silent*;—I sat *silently* musing.”—“Stand *firm*;—maintain your cause *firmly*.”

NOTE XI.—When the pronominal adjectives, *this* and *that*, or *these* and *those*, are contrasted; *this* or *these* should

represent the latter of the antecedent terms, and *that* or *those*, the former: as,

“And, reason raise o’er instinct as you can,  
In *this* ’tis God directs, in *that* ’tis man.”—*Pope*.

“Farewell my friends! farewell my foes!  
My peace with *these*, my love with *those*!”—*Burns*.

NOTE XII.—The pronominal adjectives, *each*, *one*, *either*, and *neither*, are always in the third person singular; and, when they are the leading words in their clauses, they require verbs and pronouns to agree with them accordingly: as, “*Each* of you *is* entitled to *his* share.”—“Let no *one* deceive *himself*.”

NOTE XIII.—The pronominal adjectives *either* and *neither* relate to two things only; when more are referred to, *any* and *none* should be used instead of them: as, “*Any* of the three”—not, “*Either* of the three.” “*None* of the four”—not, “*Neither* of the four.”

NOTE XIV.—Participial adjectives retain the termination, but not the government, of participles; when, therefore, they are followed by the objective case, a preposition must be inserted to govern it: as, “The man who is most *sparing* of his words, is generally most *deserving* of attention.”

## FALSE SYNTAX UNDER RULE IV.

### *Examples under Note 1.*

Those sort of people you will find to be troublesome.

[Not proper, because the adjective *those* is in the plural number, and does not agree with its noun *sort*, which is singular. But, according to Note 1st under Rule 4th, “Adjectives that imply unity or plurality must agree with their nouns in number.” Therefore, *those* should be *that*; thus, *That* sort of people you will find to be troublesome.]

Things of these kind are easily understood.

I disregard this minutæ.

Those sort of injuries we need not fear.

### *Under Note 2.*

We rode about ten mile an hour.

“’Tis for a thousand pound.”—*Cowper*.

How deep is the water? About six fathom.

*Under Note 3.*

Industry is one mean of obtaining competence.  
Marlborough was wise and brave, and by this means became great.

*Under Note 4.*

He chose the latter of these three.  
Which are the two more remarkable islands in the Atlantic?

*Under Note 5.*

The Scriptures are more valuable than any writings.  
The Russian empire is more extensive than any government in the world.

*Under Note 6.*

Of all other bad habits, idleness is the most incorrigible.  
Hope is the most constant of all the other passions.

*Under Note 7.*

That opinion is too universal to be easily corrected.  
The tongue is like a race-horse: the lesser weight it carries, the faster it runs.

*Under Note 8.*

He shewed us a more agreeable and easier way.  
This was the most convincing and plainest argument.  
This is an honourable and ancient fraternity.

*Under Note 9.*

He is a young industrious man.  
She has a new elegant house.  
The two first classes have read.  
“England had not seen such another king.”—*Goldsmith*.

*Under Note 10.*

She reads well and writes neat.  
They went, conformable to their engagement.  
The deepest streams run the most silent.  
He was scarce gone, when you arrived.  
I am exceeding sorry to hear of your misfortunes.

*Under Note 11.*

The poor want some advantages which the rich enjoy; but we should not therefore account those happy, and these miserable.

Memory and forecast just returns engage,  
This pointing back to youth, that on to age.

*Under Note 12.*

Let each of them be heard in their turn.

Are either of these men known?

No: neither of them have any connexions here.

*Under Note 13.*

Did either of the company stop to assist you?

Here are six; but neither of them will answer.

*Under Note 14.*

Some crimes are thought deserving death.

To eat with unwashen hands was disgusting a Jew.

## RULE V.—PRONOUNS.

A Pronoun must agree with its antecedent, or the noun or pronoun which it represents, in person, number, and gender: as, "This is the sister of *whom* I spoke; *she* has just arrived."—"This is the watch *which* I bought; *it* is an excellent time-piece."—"Ye, therefore, *who* love mercy, teach *your* sons to love *it* too."—*Comper*.

### EXCEPTION FIRST.

When a pronoun stands for some person or thing *indefinite*, or *unknown* to the speaker, this rule is not strictly applicable; because the person, number, and gender, are rather assumed than regulated by an antecedent: as, "I do not care *who* knows it."—*Steele*. "*Who* touched me?"

### EXCEPTION SECOND.

The neuter pronoun *it* may be applied to a young child, or to other creatures masculine or feminine by nature, when the sex is not announced: as, "Which is the real friend to the *child*, the person *who*

gives it the sweetmeats, or the person who, considering only *its* health, resists *its* importunities?"—*Opie*. "He loads the *animal* he is shewing me with so many trappings and collars, that I cannot distinctly view *it*."—*Murray*.

## EXCEPTION THIRD.

The pronoun *it* is often used without a definite reference to any antecedent, and is sometimes a mere expletive; as,

"Come, and trip *it* as you go  
On the light fantastic toe."—*Milton*.

## EXCEPTION FOURTH.

A singular antecedent with the adjective *many*, sometimes admits a plural pronoun, but never in the same clause; as,

"In Hawick twinkled *many* a light,  
Behind him soon *they* set in night."—*W. Scott*.

## OBSERVATIONS ON RULE V.

Obs. 1.—The pronoun *we* is used by the speaker to represent himself and others, and is therefore plural. But it is sometimes used, by a sort of fiction, instead of the singular, to intimate that the speaker is not alone in his opinions. Monarchs sometimes join it to a singular noun; as, "*We* Nicholas, Autocrat of all the Russias." They also employ the compound *ourselves*, which is not used by other people.

Obs. 2.—The pronoun *you*, though originally and properly plural, is now generally applied alike to one person or to more. [See *Obs. 2d*, p. 45.] This usage, however it may seem to involve a solecism, is established by that authority against which the mere grammarian has scarcely a right to remonstrate. We do not, however, think it necessary or advisable to encumber the conjugations, as some have done, by introducing this pronoun and the corresponding form of the verb, as singular. It is manifestly better to say that the plural is used *for* the singular, by the figure *enallage*. This change has introduced the compound *yourselves*, which is used instead of *thyselves*.

Obs. 3.—When a pronoun represents the name of an inanimate object *personified*, it agrees with its antecedent in the figurative, and not in the literal sense; [See the figure *Syllepsis*, in PART IV.] as,

"Fortune *her* gifts may variously dispose."—*Pope*.  
"Grim *Darkness* furls *his* leaden shroud."—*Rogers*.

Obs. 4.—When the antecedent is applied *metaphorically*, the pronoun agrees with it in its literal, and not in its figurative sense; as, "Pitt was the *pillar* which upheld the state."—"The *monarch* of mountains rears *his* snowy head." [See *Figures*, in PART IV.]

Obs. 5.—When the antecedent is put by *metonymy* for a noun of different properties, the pronoun sometimes agrees with it in the figurative, and sometimes in the literal sense; as,



"The wolf, who [that] from the nightly fold,  
Fierce drags the bleating prey, ne'er drunk *her* milk,  
Nor wore *her* warming fleece."—*Thomson*.

"And heaven beholds its image in his breast."—*Pope*.

Oss. 6.—When the antecedent is put by *synecdoche* for more or less than it literally signifies, the pronoun agrees with it in the figurative, and not in the literal sense; as,

"A dauntless *soul* erect, who smiled on death."—*Thomson*.

Oss. 7.—Pronouns usually follow the words which they represent; but this order is sometimes reversed: as, "*Whom* the cap fits, let *him* put it on."

Oss. 8.—A pronoun sometimes represents a *phrase* or *sentence*; and in this case, the pronoun is always in the third person singular neuter: as, "*She* is very handsome; and she has the misfortune to know it."—"Yet men can go on to vilify or disregard Christianity; *which* is to talk and act as if they had a demonstration of its falsehood."—*Bp. Butler*.

Oss. 9.—When a pronoun follows two words, having a neuter verb between them, and both referring to the same thing, it may represent either of them, but not with the same meaning; as, 1. "I am the man who command:" here, *who* command belongs to the subject *I*, and the meaning is, "I who command, am the man." (The latter expression places the relative nearer to its antecedent, and is therefore preferable.) 2. "I am the man who commands:" here, *who* commands belongs to the predicate *man*, and the meaning is, "I am the commander."

Oss. 10.—After the expletive *it*, which may be employed to introduce a noun or pronoun of any person, number, or gender, the above-mentioned distinction is generally disregarded: and the relative is made to agree with the latter word: as, "*It* is not *I* that do it." The propriety of this construction is questionable.

Oss. 11.—The pronoun it frequently refers to something mentioned in the subsequent part of the sentence. This pronoun is a necessary expletive at the commencement of a sentence in which the verb is followed by a clause which, by a transposition, may be made the subject of the verb; as, "*It* is impossible to please every one."—"It was requisite that the papers should be sent."

Oss. 12.—Relative and interrogative pronouns are placed at or near the beginning of their own clauses; and the learner must observe that, through all their cases, they almost invariably retain this situation in the sentence, and are often found before their verbs when the order of construction would reverse this arrangement: as, "He *who* preserves me, to *whom* I owe my being, *whom* I am, and *whom* I serve, is eternal."—*Murray*. "Who can tell us *who* they are?"—*Pope*. "He *whom* you seek."—*Lowth*.

Oss. 13.—Every relative pronoun, being the representative of some antecedent word or phrase, derives from this relation its person, number, and gender, but not its case. By taking another relation of case, it helps to form another clause; and, by retaining the essential meaning of its

antecedent, serves to connect this clause to that in which the antecedent is found. Relatives, therefore, cannot be used in an independent simple sentence, nor with a subjunctive verb; but, like other connectives, they belong at the head of a clause in a compound sentence, and they exclude conjunctions, except when two such clauses are to be joined together: as, "Blessed is the man *who* feareth the Lord, *and who* keepeth his commandments."

Obs. 14.—The *special rules* commonly given by the grammarians for the construction of relatives, are both unnecessary and faulty. It usually takes two rules to parse a pronoun; one for its agreement with the noun or nouns which it represents, and the other for its case. But neither relatives nor interrogatives require any special rules for the construction of their *cases*, because the general rules for the cases apply to pronouns as well as to nouns. And both relatives and interrogatives generally admit every construction common to nouns, except apposition. Let the learner parse the following examples:

I. *Nominatives by Rule 2d*; "I *who* write—the animal *which* runs."—*Dr. Adam*. "He *who* does any thing *which* he knows is wrong, is a sinner." "What is sudden and unaccountable *serves* to confound."—*Crabb*.

II. *Nominatives by Rule 21st*; "Who art thou?"—"What were we?"—*Bible*. "Do not tell them *who* I am."—"Let him be *who* he may, he is not the honest fellow *that* he seemed."

III. *Nominatives absolute by Rule 25th*; "There are certain bounds to imprudence and misbehaviour, *which being transgressed*, there remains no place for repentance in the natural course of things."—*Bp. Butler*. This construction of the relative is a *Latinism*, and very seldom used by the best *English* writers.

IV. *Possessives by Rule 19th*; "The chief man of the island, *whose* name was Publius."—*Acts*. "Despair, a cruel tyrant, from *whose* prisons none can escape."—*Dr. Johnson*.

V. *Objectives by Rule 20th*; "Those *whom* she persuaded."—*Dr. Johnson*. "The cloak *that* I left at Troas."—*St. Paul*. "By the things *which* he suffered."—*Id.* "A man *whom* there is reason to suspect."—"What are we to do?"—*Burke*. "*Whomsoever* you please to appoint."—*Louth*.

VI. *Objectives by Rule 21st*; "He is not the man *that* I took him to be."—"Whom did you suppose me to be?"

VII. *Objectives by Rule 22d*; "To *whom* shall we go?"—*Bible*. "The laws by *which* the world is governed are general."—*Butler*. "That secret heaviness of heart *which* unthinking men are subject to."—*Addison*.

Obs. 17.—In familiar language, the relative in the *objective* case is frequently understood; as, "Here is the letter [*which*] I received." The omission of the relative in the *nominative* case is inelegant; as, "This is the worst thing [*that*] could happen." The latter ellipsis sometimes occurs in poetry; as,

"A load—would sink a navy, too much honour."—*Shakspeare*.

Obs. 18.—The *antecedent* is sometimes suppressed, especially in

poetry; as, "How shall I curse [him or them] whom God hath not cursed?"—*Numb.* xxiii. 8.

[He] "Who lives to nature, rarely can be poor;  
[He] Who lives to fancy, never can be rich."—*Young*.

Obs. 19.—*What* is sometimes used *adverbially*; as, "Though I forbear, *what* am I eased?"—*Job* xvi. 6,—that is, *how much?* or *wherein?* "The enemy having his country wasted, *what* by himself and *what* by the soldiers, findeth succour in no place."—*Spenser*. Here *what* means *partly*,—wasted *partly* by himself and *partly* by the soldiers.

Obs. 20.—*What* is sometimes used as a mere *interjection*; as,

"*What!* keep a week away?"—*Shakspeare*.

"*What!* can you lull the winged winds asleep?"—*Campbell*.

## NOTES TO RULE V.

NOTE I.—A pronoun should not be introduced in connexion with words that belong more properly to the antecedent, or to another pronoun; as,

"My banks *they* are furnish'd with bees."—*Shenstone*.

Obs.—This is only an example of *pleonasm*; which is allowable and frequent in animated discourse, but inelegant in any other. [See *Pleonasm*, in PART IV.]

NOTE II.—A change of number in the second person is inelegant and improper; as, "*You* wept, and I for *thee*."

NOTE III.—The relative *who* is applied only to persons, and to animals personified; and *which*, to brute animals and inanimate things: as, "The *general who* commanded"—"The old *fox who* said the grapes were sour"—"The *horse which* ran"—"The *knife which* I lost."

Obs.—*Which*, as well as *who*, was formerly applied to persons; as, "Our *Father which* art in heaven."—*Bible*. It may still be applied to a young child; as, "The child *which* died."—Or even to adults when they are spoken of without regard to a distinct personality or identity; as, "*Which* of you will go?"

NOTE IV.—Nouns of multitude, unless they express persons directly as such, should not be represented by the relative *who*; to say, "The *family whom* I visited," would hardly be proper; *that* would here be better. When such nouns are strictly of the neuter gender, *which* may represent them; as, "The committees *which* were appointed."

NOTE V.—A proper name taken merely as a name, or an appellative taken in any sense not strictly personal, must

be represented by *which*, and not by *who*; as, "Judas—*which* is but another name for treachery."

NOTE VI.—The relative *that* may be applied either to persons or to things. In the following cases it is generally preferable to *who* or *which*, unless it be necessary to use a preposition before the relative:—1. After an adjective of the superlative degree; as, "He was the *first that* came."—2. After the adjective *same*; as, "This is the *same person that* I met before."—3. After the antecedent *who*; as, "*Who that* has common sense, can think so?"—4. After a joint reference to persons and things; as, "He spoke of the *men and things that* he had seen."—5. After an unlimited antecedent, which the relative and its verb are to restrict; as, "*Thoughts that* breathe, and *words that* burn."—6. After an antecedent introduced by the expletive *it*; as, "*It is you that* command."—"It was *I that* did it."—9. And, in general, where the propriety of *who* or *which* is doubtful; as, "The little child *that* was placed in the midst."

NOTE VII.—When several relative clauses come in succession, and have a similar dependence in respect to the antecedent, the same pronoun must be employed in each; as, "O thou *who* art, and *who* wast, and *who* art to come!"—"And they shall spread them before the sun, and the moon, and all the host of heaven, *whom* they have loved, and *whom* they have served, and after *whom* they have walked, and *whom* they have sought, and *whom* they have worshipped."—*Jer.* viii. 2.

NOTE VIII.—The relative, and the preposition governing it, should not be omitted, when they are necessary to give connexion to the sentence; as, "He is still in the situation [*in which*] you saw him."

NOTE IX.—An adverb should not be used where a preposition and a relative pronoun would better express the relation of the terms; as, "A cause *where* [*for in which*] justice is so much concerned."

NOTE X.—Where a pronoun or a pronominal adjective will not express the meaning clearly, the noun must be repeated, or inserted instead of it. Example: "We see the

beautiful variety of colour in the rainbow, and are led to consider the cause of *it*—[that variety].

NOTE XI.—To prevent ambiguity or obscurity, the relative should be placed as near as possible to the antecedent. The following sentence is therefore faulty. “He is like a savage, that is void of humanity.” Better: “He that is void of humanity, is like a savage.”

NOTE XII.—The pronoun *what* should never be used instead of the conjunction *that*: as, “He will not believe but *what* I am to blame.” Here, *what* should be *that*.

NOTE XIII.—A pronoun should not be used to represent an *adjective*; because it can neither express a concrete quality as such, nor convert it properly into an abstract. Example: “Be *attentive*; without *which* you will learn nothing.” Better: “Be attentive; *for* without *attention* you will learn nothing.”

#### FALSE SYNTAX UNDER RULE V.

No person should be censured for being careful of their reputation.

[Not proper, because the pronoun *their* is of the plural number, and does not correctly represent its antecedent noun *person*, which is of the third person, *singular*, masculine. But according to Rule 5th, “A pronoun must agree with its antecedent, or the noun or pronoun which it represents, in person, number, and gender.” Therefore, *their* should be *his*; thus, No person should be censured for being careful of *his* reputation.]

“Every one must judge of their own feelings.”—*Byron*.

He cannot see one in prosperity without envying them.

Rebecca took goodly raiment, and put them on Jacob.

Let each esteem others better than themselves.

The mind of man should not be left without something on which to employ his energies.

#### Under Note 1.

Many words they darken speech.

Asa his heart was perfect with the Lord.

“Whom ye delivered up, and denied him in the presence of Pontius Pilate.”—*Acts* iii. 13.

What I have mentioned, there are witnesses of the fact.

What he said he is now sorry for it.

*Under Note 2.*

Thou art my father's brother, else would I reprove you.  
Your weakness is excusable, but thy wickedness is not.  
Now, my son, I forgive thee, and freely pardon your fault.

*Under Note 3.*

Those are the birds whom we call gregarious.  
He has two brothers, one of which I am acquainted with.  
What was that creature whom Job called leviathan?  
There was a certain householder which planted a vineyard.

*Under Note 4.*

He instructed and fed the crowds who surrounded him.  
The court, who has great influence upon the public manners,  
ought to be very exemplary.

*Under Note 5.*

Herod (who is now another name for cruelty) murdered the  
children of Bethlehem.  
He alluded to Howard—who is a name for all that is benevolent.

*Under Note 6.*

Who is she who comes clothed in a robe of green?  
Men who are avaricious, never have enough.  
All which I have, is thine.  
Was it thou, or the wind, who shut the door?

*Under Note 7.*

The friend who was here, and that entertained us so much, will  
never be able to visit us again.  
The curiosities which he has brought home, and that we shall  
have the pleasure of seeing, are said to be very rare.

*Under Note 8.*

Observe them in the order they stand.  
My companion remained a week in the state I left him.

*Under Note 9.*

Remember the condition whence thou art rescued.  
I know of no rule how it may be done.  
He drew up a petition, where he too freely represented his own  
merits.

*Under Note 10.*

Many will acknowledge the excellence of religion, who cannot tell wherein it consists.

Every difference of opinion is not that of principle.

*Under Note 11.*

Thou art thyself the man that committed the act, who hast thus condemned it.

Thou hast no right to judge, who art a party concerned.

*Under Note 12.*

I had no idea but what the story was true.

He had no intimation but what the men were honest.

*Under Note 13.*

“Some men are too ignorant to be humble; without which there can be no docility.”—*Berkley*.

Be accurate in all you say or do; for it is important in all the concerns of life.

## RULE VI.—PRONOUNS.

When the antecedent is a collective noun conveying the idea of plurality, the Pronoun must agree with it in the plural number: as, “The *jury* were divided in *their* opinion.”

## OBSERVATION ON RULE VI.

Most collective nouns of the neuter gender may take the regular *plural form*, and be represented by a pronoun in the third person, plural, neuter; as, “The *nations* will enforce *their* laws.” This construction comes under Rule 5th. To Rule 6th, there are *no exceptions*.

## NOTE TO RULE VI.

A collective noun conveying the idea of unity, requires a pronoun in the third person, singular, neuter, agreeably to Rule 5th; as, “The *nation* will enforce *its* laws.”

## FALSE SYNTAX UNDER RULE VI.

The committee will sit till it has come to a decision.

[Not proper, because the pronoun *it* is of the singular number, and does not correctly represent its antecedent *committee*, which is a collec-

tive noun, conveying the idea of plurality. But, according to Rule 6th, "When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number." Therefore, it should be *they*; thus, The committee will sit till *they* have come to a decision.]

In youth, the multitude eagerly pursue pleasure, as if it were its chief good.

The council were not unanimous, and it separated without coming to any determination.

The board of health publish its proceedings.

I saw all the species thus delivered from its sorrows.

#### *Under Note to Rule 6th.*

I saw the whole species thus delivered from their sorrows.

There happened to the army a very strange accident, which put them in great consternation.

This court is famous for the justice of their decisions.

The crowd was so great that the judges with difficulty made their way through them.

### RULE VII.—PRONOUNS.

When a Pronoun has two or more antecedents connected by *and*, it must agree with them in the plural number: as, "*Charles and William* can come when *they* please."

#### EXCEPTION FIRST.

When two or more antecedents connected by *and*, serve merely to describe one person or thing, they are in apposition, and do not require a plural pronoun: as, "This *statesman and warrior* was beloved by *his* country."

#### EXCEPTION SECOND.

When two antecedents connected by *and* are emphatically distinguished, they belong to different propositions, and (if singular) do not require a plural pronoun: as, "The *butler*, and *not the baker*, was restored to his office."—"Truth and *truth only* is worth seeking for its own sake."

#### EXCEPTION THIRD.

When two or more antecedents connected by *and* are preceded by the adjective *each*, *every*, or *no*, they are taken separately, and do not



require a plural pronoun: as, "*Every plant and every tree produces others after its kind.*"—"It is the original cause of *every reproach and distress which has attended the government.*"—*Junius.*

## OBSERVATIONS ON RULE VII.

Obs. 1.—When the antecedents are of *different persons*, the first person is preferred to the second, and the second to the third: as, "John and I are attached to *our* country."—"John and you are attached to *your* country."

Obs. 2.—The *gender* of pronouns, except in the third person singular, is distinguished only by their antecedents. In expressing that of a pronoun which has antecedents of *different genders*, the masculine should be preferred to the feminine, and the feminine to the neuter.

## FALSE SYNTAX UNDER RULE VII.

Discontent and sorrow manifested itself in his conduct.

[Not proper, because the pronoun *itself* is of the singular number, and does not correctly represent its two antecedents, *discontent* and *sorrow*, which are *connected* by *and*, and taken conjointly. But, according to Rule 7th, "When a pronoun has two or more antecedents connected by *and*, it must agree with them in the plural number." Therefore, *itself* should be *themselves*: thus, Discontent and sorrow manifested *themselves* in his conduct.]

Powerty and obscurity will oppress him only who esteems it oppressive.

Avoid haughtiness of behaviour, and affectation of manners; it implies a want of solid merit.

If love and unity continue, it will make you partakers of one another's joy.

Hatred and animosity are inconsistent with Christian charity: guard, therefore, against the slightest indulgence of it.

Every man is entitled to liberty of conscience and freedom of opinion, if he does not pervert it to the injury of others.

## RULE VIII.—PRONOUNS.

When a Pronoun has two or more *singular* antecedents connected by *or* or *nor*, it must agree with them in the singular number: as, "*Charles or William* can come when *he* pleases."

## OBSERVATIONS ON RULE VIII.

Obs. 1.—When a pronoun has two or more *plural* antecedents

connected by *or* or *nor*, it is of course plural, and agrees with them severally.

Obs. 2.—When antecedents of different persons, numbers, or genders, are connected by *or* or *nor*, they cannot be represented by a pronoun that is not applicable to each of them. The following sentence is therefore inaccurate: “Either *thou* or *I* am greatly mistaken in *our* judgment on this subject.”—*Murray’s Key*. But different pronouns may be so connected as to refer to such antecedents taken separately; as, “By requiring greater labour from such *slave* or *slaves*, than *he* or *she* or *they* are able to perform.” Or, if the gender only is different, the masculine may involve the feminine by implication; as, “If a man smite the eye of his *servant* or the eye of his *maid* that it perish, he shall let *him* go free for *his* eye’s sake.”—*Exodus* xxi. 26. But this form is not to be recommended.

### FALSE SYNTAX UNDER RULE VIII.

Neither wealth nor honour can save their worshippers.

[Not proper, because the pronoun *their* is of the plural number, and does not correctly represent its two antecedents *wealth* and *honour*, which are connected by *nor*, and taken disjunctively. But, according to Rule 8th, “When a pronoun has two or more singular antecedents connected by *or* or *nor*, it must agree with them in the singular number.” Therefore, *their* should be *its*; thus, Neither wealth nor honour can save *its* worshippers.]

Neither Sarah, Ann, nor Jane, has performed their task.

One or the other must relinquish their claim.

A man is not such a machine as a clock or a watch, which will move only as they are moved.

A man may see a metaphor or an allegory in a picture, as well as read them in a description.

### RULE IX.—VERBS.

A Verb must agree with its subject, or nominative, in person and number: as, “I *know*; thou *knowst*, or *knowest*; he *knows* or *knoweth*.”—“The bird *flies*; the birds *fly*.”

#### OBSERVATIONS ON RULE IX.

Obs. 1.—To this general rule for the verb there are properly *no exceptions*. The *infinitive mood*, having no relation to a nominative, is of course exempt from the agreement.

Obs. 2.—Every *finite* verb (that is, every verb not in the *infinitive mood*) must have some noun, pronoun, or phrase equivalent, known as

the subject of the being, action, or passion; and with this subject the verb must agree in person and number.

Obs. 3.—Different verbs always have different subjects, expressed or understood; except when two or more verbs are connected in the same construction, or when the same verb is repeated for the sake of emphasis.

Obs. 4.—Verbs in the *imperative mood* commonly agree with the pronoun *thou, ye, or you*, understood; as, "*Trust God and be doing, and leave the rest with him.*"

## NOTES TO RULE IX.

NOTE I.—The adjuncts of the nominative do not control its agreement with the verb: as, "*Six months' interest was due.*"—"The *horse* with all his trappings *was* stolen."

NOTE II.—The infinitive mood, a phrase, or a sentence, is sometimes the subject to a verb, but if it is taken as one whole, it requires a verb in the third person singular; as, "*To lie* is base."—"To see the sun is pleasant."—"How far the change would contribute to his welfare comes to be considered."—*Blair*.

Obs. 1.—The same meaning will be expressed, if the pronoun *it* be placed before the verb, and the infinitive, phrase, or sentence, after it; as, "*It* is base to lie."—"It is pleasant to see the sun."

Obs. 2.—When the infinitive mood is made the subject of a finite verb, it is used to express some action or state in the abstract; as, "*To be* contents his natural desire."—*Pope*. Here *to be* stands for simple existence. In connexion with the infinitive, a concrete quality may also be taken as an abstract; as, "*To be good* is to be happy." Here *good* and *happy* express the quality of goodness and the state of happiness, considered abstractly; and therefore these adjectives do not relate to any particular noun. So also the passive infinitive, or a perfect participle taken in a passive sense; as, "*To be satisfied with a little* is the greatest wisdom."—"To appear discouraged is the way to become so." Here the *satisfaction* and the *discouragement* are considered abstractly, and without reference to any particular person.

Obs. 3.—When the action or state is to be limited to a particular person or thing, the noun or pronoun may be introduced before the infinitive by the preposition *for*; as, "*For a prince to be reduced* by villany to my distressful circumstances, is calamity enough."

NOTE III.—A neuter verb between two nominatives should be made to agree with that which precedes it; as, "*Words are wind:*" except when the terms are transposed, and the proper subject is put after the verb by *question* or *hyperbaton*; as, "*His pavilion were* dark

*waters* and thick *clouds* of the sky.”—*Bible*. “Who *art thou?*”—*Ib.* “The wages of sin *is death*.”—*Ib.*

NOTE IV.—When the verb has different forms, that form should be adopted which is the most consistent with the best usage in the style employed: thus, to say familiarly, “The clock *hath stricken*,”—“He *readeth* and *writeth*,”—would be no better than to use *don’t*, *can’t*, and *didn’t*, in preaching.

NOTE V.—Every finite verb, not in the imperative mood, should have a separate nominative expressed; as, “*I came, I saw, I conquered*.” except when the verb is repeated for the sake of emphasis, or connected to another in the same construction; as,

“They bud, *blow, wither, fail, and die*.”—*Watts*.

### FALSE SYNTAX UNDER RULE IX.

You was kindly welcomed.

[Not proper, because the passive verb *was welcomed* is of the singular number, and does not agree with its nominative *you*, which is of the second person plural. But, according to Rule 9th, “A verb must agree with its subject, or nominative, in person and number.” Therefore, *was welcomed* should be *were welcomed*; thus, You *were* kindly welcomed.]

She dare not oppose it.

He need not trouble himself.

Twenty-four pence is two shillings.

He may pursue what studies he please.

What have become of our cousins?

Thou knows the urgency of the case.

What avails good sentiments with a bad life?

What sounds have each of the vowels?

There were a great number of spectators.

There are an abundance of treatises on this easy science.

Be ye not as the horse, or as the mule, which have no understanding.

Not one of the authors who mentions this incident is entitled to credit.

The man and woman that was present, being strangers to him, wondered at his conduct.

### *Under Note 1.*

Four years’ interest were demanded.

One added to nineteen make twenty.

The increase of orphans render the addition necessary.  
The ship, with all her crew, were lost.

*Under Note 2.*

To obtain the praise of men were their only aim.  
To steal, and then deny it, are a double sin.  
To live soberly, righteously, and piously, are required of all men.

*Under Note 3.*

A diphthong are two vowels joined in one syllable.  
So great an affliction to him was his wicked sons.  
What is the latitude and longitude of that island?

*Under Note 4.*

That boy writeth very elegantly.  
Was it thou that spreadest the hay?  
Was it James or thou that didst let him in?  
He dareth not say a word.

*Under Note 5.*

I heard the tale, but could not believe it.  
He has been informed of your loss, and sympathises with you.  
I know he is improvident, but still hope for the best.  
Shall be happy to see you at any time.

## RULE X.—VERBS.

When the nominative is a collective noun conveying the idea of plurality, the verb must agree with it in the plural number; as, "The council *were divided*."

### OBSERVATION ON RULE X.

To this rule there are *no exceptions*. Whenever the collective noun conveys the idea of plurality without the form, the verb is to be parsed by Rule 10th; but if the nominative conveys the idea of unity, or can take the plural form, the verb is to be parsed by Rule 9th. The only difficulty is to determine in what sense the noun should be taken. In modern usage, a plural verb is commonly adopted wherever it is admissible; as, "The public *are informed*."—"The plaintiff's counsel *are* of opinion."

## NOTE TO RULE X.

A collective noun conveying the idea of unity, requires a verb in the third person, singular; and generally admits also the regular plural construction: as, “His *army was defeated*.”—“His *armies were defeated*.”

## FALSE SYNTAX UNDER RULE X.

The committee regrets that the measure has been unsuccessful.

[Not proper, because the verb *regrets* is of the singular number, and does not correctly agree with its nominative *committee*, which is a collective noun conveying the idea of plurality. But, according to Rule 10th, “When the nominative is a collective noun conveying the idea of plurality, the verb must agree with it in the plural number.” Therefore, *regrets* should be *regret*; thus, The committee *regret* that the measure has been unsuccessful.]

Mankind was not united by the bonds of civil society.

The majority was disposed to adopt the measure.

Blessed is the people that know the joyful sound.

*Under Note to Rule 10th.*

The church have no power to inflict corporal punishments.

The fleet were seen sailing up the channel.

The meeting have established several salutary regulations.

A detachment of two hundred men were immediately sent.

In this business, the House of Commons were of no weight.

There are a flock of birds.

## RULE XI.—VERBS.

When a Verb has two or more nominatives connected by *and*, it must agree with them in the plural number: as, “John and Charles *love* each other.”—“Strength, beauty, and wealth, *are* not always blessings.”

## EXCEPTION FIRST.

When two or more nominatives connected by *and* serve merely to describe one person or thing, they are in apposition, and do not require

a plural verb; as, "This *philosopher* and *poet* was banished from his country."

#### EXCEPTION SECOND.

When two nominatives connected by *and* are emphatically distinguished, they belong to different propositions, and (if singular) do not require a plural verb: as, "*Pleasure*, and *not wealth*, was his object."

#### EXCEPTION THIRD.

When two or more nominatives connected by *and* are preceded by the adjective *each*, *every*, or *no*, they are taken separately, and do not require a plural verb: as, "When *no part* of their substance, and *no one* of their properties, is the same."—*Butler*. "Every limb and feature *appears* with *its* respective grace."—*Steele*.

#### EXCEPTION FOURTH.

When the verb separates its nominatives, it agrees with that which precedes it, and is understood to the rest; as,

"——— Forth in the pleasing spring,  
Thy *beauty walks*, thy *tenderness*, and *love*."—*Thomson*.

#### OBSERVATIONS ON RULE XI.

OBS. 1.—The conjunction is sometimes *understood*; as,

"Art, empire, earth itself, to change are doom'd."—*Beattie*.

OBS. 2.—When the nominatives are of *different persons*, the verb agrees with the first person in preference to the second, and with the second in preference to the third; for *thou* and *I* (or *he*, *thou*, and *I*) are equivalent to *we*; and *thou* and *he* are equivalent to *you*: as, "Why speakest thou any more of thy matters? I have said, *thou and Ziba divide* the land."—2 *Sam.* xix. 29; i. e. "*divide ye* the land."

#### NOTES TO RULE XI.

NOTE I.—When two subjects or antecedents are connected, one of which is taken affirmatively, and the other negatively, they belong to different propositions; and the verb or pronoun must agree with the affirmative subject, and be understood to the other: as, "Diligent *industry*, and not mean savings, *produces* honourable competence."—"Not a loud voice, but strong *proofs*, *bring* conviction."

NOTE II.—When two subjects or antecedents are connected by *as well as*, *but*, or *save*, they belong to different propositions; and (unless one of them is preceded by the

adverb *not*) the verb and pronoun must agree with the former and be understood to the latter: as, "*Veracity*, as well as justice, *is* to be our rule of life."—*Butler*. "*Nothing*, but wailings, *was heard*."—"None, but thou, *can aid* us."

Obs. 1.—The conjunction *as*, when it connects nominatives that are in *apposition*, is commonly placed at the beginning of the sentence, so that the verb agrees with its proper nominative following the explanatory word; thus, "*As a poet*, he holds a high rank."—*Murray*. But when this conjunction denotes a *comparison* between two nominatives, there must be two verbs expressed or understood, each agreeing with its own subject; as, "Such *writers* as he [is] *have* no reputation among the learned."

Obs. 2.—Some grammarians say that *but* and *save*, when they denote exception, should govern the objective case, as *prepositions*; but this is not according to the usage of the best authors. The objective case of nouns being like the nominative, the point can be proved only by the pronouns; as, "There is none *but he* alone."—*Perkins's Theology*, 1608. "There is none other *but he*."—*Mark* xii. 32. (This text is good authority as regards the case, though it is incorrect in another respect: it should have been, "There is none *but he*;" or, "There is no other than *he*.") "No man hath ascended up to heaven, *but he* that came down from heaven."—*John* iii. 13. "Not that any man hath seen the Father, *save he* which is of God."—*John* vi. 46. "Few can, *save he and I*."—*Byron's Werner*. "There is none justified, *but he* that is in measure sanctified."—*Penington*. *Save*, as a conjunction, is nearly obsolete. In *Rev.* ii. 17, we read, "Which no man knoweth, *saving he* that receiveth it."

NOTE III.—When two or more subjects or antecedents are preceded by the adjective *each*, *every*, or *no*, they are taken separately, and require a verb and pronoun in the singular number: as,

"And every sense, and every heart, *is* joy."

*Thomson.*

"Each beast, each insect, happy in *its* own."

*Pope.*

NOTE IV.—When words are to be taken conjointly as subjects or antecedents, the conjunction *and* must connect them.

NOTE V.—Two or more distinct subject phrases connected by *and*, require a plural verb; as, "*To be wise in our own eyes, to be wise in the opinion of the world, and to be wise in the sight of the Creator*, are three things so very different, as rarely to coincide."—*Blair*.



## FALSE SYNTAX UNDER RULE XI.

Industry and frugality leads to wealth.

[Not proper, because the verb *leads* is in the singular number, and does not correctly agree with its two nominatives, *industry* and *frugality*, which are connected by *and*, and taken conjointly. But, according to Rule 11th, "When a verb has two or more nominatives connected by *and*, it must agree with them in the plural number." Therefore, *leads* should be *lead*; thus, *Industry and frugality lead to wealth.*]

My love and affection towards thee remains unaltered.

In all his works, there is sprightliness and vigour.

In unity consists the security and welfare of every society.

Our conversation and intercourse with the world is, in several respects, an education for vice.

What generosity, and what humanity, was then displayed!

*Under Note 1.*

Wisdom, and not wealth, procure esteem.

Prudence, and not pomp, are the basis of his fame.

Not her beauty, but her talents, attracts attention.

It is her talents, and not her beauty, that attracts attention.

It is her beauty, and not her talents, that attract attention.

*Under Note 2.*

His constitution, as well as his fortune, require care.

Every one, but thou, hadst been legally discharged.

All songsters, save the hooting owl, was mute.

None, but thou, O mighty prince! canst avert the blow.

Nothing, but frivolous amusements, please the indolent.

Cæsar, as well as Cicero, were admired for their eloquence.

*Under Note 3.*

Each day, and each hour, bring their portion of duty.

Every thought, every word, and every action, will be brought into judgment, whether they be good or evil.

The time will come, when no oppressor, no unjust man, will be able to screen themselves from punishment.

*Under Note 4.*

In this affair, perseverance with dexterity were requisite.

Town or country are equally agreeable to me.

Sobriety with humility lead to honour.

A small house, in addition to a trifling annuity, are still granted him.

*Under Note 5.*

To be round or square, to be solid or fluid; to be large or small, and to be moved swiftly or slowly, is all equally alien from the nature of thought.

## RULE XII.—VERBS.

When a Verb has two or more *singular* nominatives connected by *or* or *nor*, it must agree with them in the singular number: as, “Love *or* friendship *directs* him.”

## NOTES TO RULE XII.

NOTE I.—When a verb has nominatives of different persons or numbers, connected by *or* or *nor*, it must agree with that which immediately precedes it, and be understood to the rest, in the person and number required; as, “Neither he nor his brothers *were* there.”—“Neither you nor I *am* concerned.”

Obs.—When the alternative is merely in the *words*, not in the *thought*, the terms are virtually in apposition, and the principal nominative alone controls the verb; but there is always a harshness in this mixture of different numbers: as, “To shew us that our own *schemes*, or prudence, *have* no share in our advancements.”—Addison.

NOTE II.—But when the nominatives require different forms of the verb, it is in general more elegant to express the verb, or its auxiliary, in connexion with each of them; as, “Either thou *art* in fault, or I *am*.”—“Neither *were* their numbers, nor *was* their destination known.”

NOTE III.—The speaker should generally mention himself last; as, “Thou or I must go.”—“He then addressed his discourse to my father and *me*.”

NOTE IV.—Two or more distinct subject phrases connected by *or* or *nor*, require a singular verb; as, “*That a drunkard should be poor*, or *that a fop should be ignorant*, is not strange.”

## FALSE SYNTAX UNDER RULE XII.

Persuasion or prejudice have caused this mistake.

[Not proper, because the verb *have caused* is of the plural number, and does not correctly agree with its two nominatives, *persuasion* and *prejudice*, which are connected by *or*, and taken disjunctively. But,

according to Rule 12th, "When a verb has two or more singular nominatives connected by *or* or *nor*, it must agree with them in the singular number." Therefore, *have caused* should be *has caused*; thus, Persuasion or prejudice *has caused* this mistake.]

Neither imprudence, credulity, nor vanity, have ever been imputed to him.

Neither authority nor analogy support such an opinion.

Redundant grass or heath afford abundance to their cattle.

*Under Note 1.*

Neither he nor you was there.

Neither he nor I intends to be present.

Neither the captain nor the sailors was saved.

*Under Note 2.*

Either he has been imprudent, or his associates vindictive.

Neither were their riches nor their influence great.

*Under Note 3.*

I and my father were riding out.

The premiums were given to me and George.

They ought to invite me and my sister.

*Under Note 4.*

To practise tale-bearing, or even to countenance it, are great injustice.

To reveal secrets, or to betray one's friends, are contemptible perfidy.

## RULE XIII.—VERBS.

When Verbs are connected by a conjunction, they must either agree in mood, tense, and form, or have separate nominatives expressed: as, "William *conquered* England, and *divided* it among his soldiers."—"He *was* rich, but now he *is* poor."

### EXCEPTION.

Verbs differing in mood, tense, or form, may sometimes agree with the same nominative, if the simplest verb be placed first; as,

"What nothing earthly *gives* or *can destroy*."—*Pope*.

"Some *are*, and *must be*, greater than the rest."—*Ib*.

## OBSERVATIONS ON RULE XIII.

Obs. 1.—When separate nominatives are expressed, distinct sentences are formed, and the verbs have not a common construction. Those examples which require a repetition of the nominative might be corrected equally well by Note 5th to Rule 9th.

Obs. 2.—Those parts which are common to several verbs are generally expressed to the first, and understood to the rest: as, “Every sincere endeavour to amend shall be assisted, [*shall be*] accepted, and [*shall be*] rewarded.”—“Honourably do the best you can” [*do*].—“You have seen it, but I have not” [*seen it*].

## NOTES TO RULE XIII.

NOTE I.—The preterit should not be employed to form the compound tenses, nor should the perfect participle be used for the preterit. Thus: say, “To have *forgotten*”—not, “To have *forgot*,” and, “I *began* it”—not, “I *begun* it.”

NOTE II.—Care should be taken to give every verb its appropriate form and signification. Thus: say, “He *lay* by the fire”—not, “He *laid* by the fire.”—“He *had entered* into the connexion”—not, “He *was entered* into the connexion.”—“I *would* rather *stay*”—not, “I *had* rather *stay*.”

Obs.—Several verbs which resemble each other in form are sometimes confounded: as, to *flee*, to *fly*; to *lay*, to *lie*; to *sit*, to *set*; &c. There are also erroneous forms of some of the compound tenses: as, “We *will be* convinced,” for “We *shall be* convinced.”

## FALSE SYNTAX UNDER RULE XIII.

They would neither go in themselves, nor suffered others to enter.

[Not proper, because the two verbs *would go* and *suffered*, which are connected without separate nominatives, do not agree in mood. But, according to Rule 13th, “When verbs are connected by a conjunction, they must either agree in mood, tense, and form, or have separate nominatives expressed.” The sentence is best\* corrected by changing *suffered* to *would suffer* (*would* understood); thus, They *would* neither go in themselves, nor *suffer* others to enter.]

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\* Errors under this rule may generally be corrected in *three* ways: 1. By changing the first verb, to agree with the second; 2. By changing the second verb, to agree with the first; 3. By inserting the nominative.

If he understands the business, and attend to it, wherein is he deficient?

The day is approaching, and hastens upon us, in which we must give an account of our stewardship.

There are a few who have kept their integrity to the Lord, and prefer his truth to all other enjoyments.

This report was current yesterday, and agrees with what we heard before.

*Under Note 1.*

They have chose the part of honour and virtue.  
Somebody has broke my slate.

*Under Note 2.*

He was entered into the conspiracy.  
I entered the room and set down.  
Go and lay down, my son.

## RULE XIV.—PARTICIPLES.

Participles relate to nouns or pronouns, or are governed by prepositions: as, “Elizabeth’s tutor, at one time *paying* her a visit, found her *employed* in *reading* Plato.”—*Hume*.

### EXCEPTION FIRST.

A participle sometimes relates to a preceding *phrase* or *sentence*, of which it forms no part; as,

“But *ever to do ill* our sole delight,  
As *being* the contrary to His high will.”—*Milton*.

### EXCEPTION SECOND.

With an infinitive denoting being or action in the abstract, a participle is sometimes also taken *abstractly* (that is, without reference to any particular noun, pronoun, or other subject); as, “To seem *compelled* is disagreeable.”

### OBSERVATION ON RULE XIV.

The word to which the participle relates is sometimes *understood*; as, “*Granting* this to be true, what is to be inferred from it?”—*Murray*. That is, “*I granting* this to be true, *ask* what is to be inferred from it?” —“The very chin was, [*I*] modestly *speaking* [*say*], as long as my whole face.”—*Addison*.

## NOTES TO RULE XIV.

**NOTE I.**—Active Participles have the same government as the verbs from which they are derived; the preposition *of*, therefore, should never be used after the participle when the verb does not require it. Thus, in phrases like the following, *of* is improper: “Keeping *of* one day in seven”—“By preaching *of* repentance.”

**Obs.**—When participles are compounded with something that does not belong to the verb, they become *adjectives*; and, as such, they cannot govern an object after them. The following sentence is therefore inaccurate: “When Caius did any thing *unbecoming* his dignity.”—*Jones’s Church History*. Such errors are to be corrected by Note 15th to Rule 4th, or by changing the participle; as, “Unbecoming *to* his dignity,” or “*Not* becoming his dignity.”

**NOTE II.**—When a transitive participle is converted into a noun, *of* must be inserted to govern the object following.

**Obs. 1.**—An imperfect or a compound participle, preceded by an article, an adjective, or a noun or pronoun of the possessive case, becomes a *verbal noun*; and, as such, it cannot govern the objective case. A word which may be the object of the *participle* in its proper construction, requires the preposition *of*, to connect it with the *verbal noun*; as, 1. (The *participle*) “*Worshipping* idols, the Jews sinned.”—“*Thus worshipping* idols—*In worshipping* idols—or, *By worshipping* idols, they sinned.” 2. (The *verbal noun*) “*The worshipping of* idols—*Such worshipping of* idols—or, *Their worshipping of* idols, was sinful.”

**Obs. 2.**—When the use of the preposition produces ambiguity or harshness, the expression must be varied. Thus the sentence, “He mentions *Newton’s writing of* a commentary,” is both ambiguous and awkward. If the preposition be omitted, the word *writing* will have a double construction, which is inadmissible. Some would say, “He mentions *Newton writing* a commentary.” This is still worse; because it makes the leading word in sense the adjunct in construction. The meaning may be correctly expressed thus: “He mentions *that Newton wrote* a commentary.”—“By *his studying* the Scriptures, he became wise.” Here *his* serves only to render the sentence incorrect: all such possessives are to be expunged.

**Obs. 3.**—We sometimes find a participle that takes the same case after as before it converted into a verbal noun, and the latter word retained unchanged in connexion with it; as, “I have some recollection of his *father’s being* a judge.”—“To prevent *its being* a dry detail of terms.”—*Buck*. The noun after the verbal is in apposition with the possessive going before. Nouns that are in apposition with the possessive case *do not admit the possessive sign*.

**Obs. 4.**—The verbal noun should not be accompanied by any adjuncts of the verb or participle, unless they be taken into composition; as, “The hypocrite’s hope is like the *giving-up of* the ghost.” The following phrase is therefore inaccurate: “For the *more easily* reading of

large numbers." Yet if we say, "For reading large numbers *the more easily*," the construction is different, and not inaccurate.

NOTE III.—In the use of participles and of verbal nouns, the leading word in sense should always be made the leading or governing word in the construction.

Obs.—A participle construed after the nominative or the objective case, is not equivalent to a verbal noun governing the possessive. There is sometimes a nice distinction to be observed in the application of these two constructions. For the leading word in sense should not be made the adjunct in construction. The following sentences exhibit a disregard to this principle, and are both inaccurate: "He felt his *strength's declining*."—"He was sensible of his *strength declining*." In the former sentence the noun *strength* should be in the objective case, governed by *felt*; and in the latter, in the possessive, governed by *declining*.

NOTE IV.—Participles, in general, however construed, should have a clear reference to the proper subject of the being, action, or passion. The following sentence is therefore faulty: "By *giving* way to sin, trouble is encountered." This suggests that *trouble gives way to sin*. It should be, "By *giving* way to sin, *we* encounter trouble."

NOTE V.—The preterit of irregular verbs should not be used for the perfect participle: as, "A certificate *wrote* on parchment"—for, "A certificate *written* on parchment."

NOTE VI.—Perfect participles being variously formed, care should be taken to express them agreeably to the best usage: thus, *learnt*, *past*, are erroneously written for *learned*, *passed*; and *holden*, *proven*, are now superseded by *held*, *proved*.

## FALSE SYNTAX UNDER RULE XIV.

### *Examples under Note 1.*

In forming of his sentences, he was very exact.

[Not proper, because the preposition *of* is used after the participle *forming*, whose verb does not require it. But, according to Note 1st under Rule 14th, "Participles have the same government as the verbs from which they are derived; the preposition *of*, therefore, should not be used after the participle, when the verb does not require it." Therefore *of* should be omitted; thus, In forming his sentences, he was very exact.]

By observing of truth, you will command respect.

I heard them discussing of this subject.

By consulting of the best authors, he became learned.

~~Here~~ are rules, by observing of which, you may avoid error.

*Under Note 2.*

Their consent was necessary for the raising any supplies.  
 Thus the saving a great nation devolved on a husbandman.  
 It is an overvaluing ourselves, to decide upon every thing.  
 That burning the capitol was a wanton outrage.  
 My admitting the fact will not affect the argument.

*Under Note 3.*

There is no harm in women knowing about these things.  
 They did not give notice of the pupil leaving.  
 The maturity of the sago tree is known by the leaves being  
 covered with a delicate white powder.

*Under Note 4.*

Sailing up the river, the whole town may be seen.  
 Being conscious of guilt, death becomes terrible.  
 By yielding to temptation, our peace is sacrificed.  
 In loving our enemies, no man's blood is shed.

*Under Note 5.*

I found the water entirely froze, and the pitcher broke.  
 Being forsook by my friends, I had no other resource.  
 My cloak was stole from the portmanteau.

*Under Note 6.*

With powerless wings around them wrapt.  
 Error learnt from preaching, is held as sacred truth.  
 He past the house several times.

## RULE XV.—ADVERBS.

Adverbs relate to verbs, participles, adjectives, or other adverbs: as, "Any passion that *habitually* discomposes our temper, or unfits us for *properly* discharging the duties of life, has *most certainly* gained a *very* dangerous ascendancy."—*Blair*.

## EXCEPTION.

The adverbs *yes* and *yea* expressing a simple affirmation, and the adverbs *no* and *nay* expressing a simple negation, are always independent. They generally answer a question, and are equivalent to a whole sentence.



## OBSERVATIONS ON RULE XV.

Obs. 1.—Whenever any of those words which are commonly used adverbially, are made to relate directly to nouns or pronouns, they must be reckoned *adjectives*, and parsed by Rule 4th; as, “The *above* verbs.”—*Dr. Adam*. “Nothing else.”—*Blair*. “*To-morrow* noon.”—*Scott*. “This *beneath* world.”—*Shakspeare*.

Obs. 2.—When words of an adverbial character are used after the manner of nouns, they must be parsed *as nouns* and *not as adverbs*; as, “From the *extremest upward* of thine head.”—*Shakspeare*. “Prate of my *whereabout*.”—*Id.* “An eternal *now* does always last.”—*Cowley*. “Discourse requires an animated *no*.”—*Cowper*.

Obs. 3.—Adverbs sometimes relate to verbs *understood*; as, “The former has written correctly; but the latter, *elegantly*.”

Obs. 4.—To abbreviate expressions, and give them vivacity, verbs of self-motion (as *go, come, rise, get, &c.*) are sometimes suppressed, being suggested to the mind by an emphatic adverb; as,

“I’ll *hence* to London on a serious matter.”—*Shakspeare*.

“Would you youth and beauty stay,

Love hath wings, and will *away*.”—*Waller*.

“*Up, Up*, Glentarkin! rouse thee, ho!”—*Sir W. Scott*.

Obs. 5.—Most *conjunctive adverbs* relate to two verbs at the same time, and thus connect the two clauses; as, “And the rest will I set in order *when* I come.”—1 *Cor.* xi. 34. Here *when* is an adverb of time, relating to the two verbs, *will set* and *come*; the meaning being, “And the rest will I set in order *at the time at which* I come.”

## NOTES TO RULE XV.

NOTE I.—Adverbs must be placed in that position which will render the sentence the most perspicuous and agreeable.

Obs.—For the placing of adverbs, no definite general rule can be given. Those which relate to adjectives, immediately precede them; and those which belong to compound verbs, are commonly placed after the first auxiliary.

NOTE II.—Adverbs should not be used as adjectives: nor should they be employed when *quality* is to be expressed, and not *manner*: as, “The *then* ministry”—“The *soonest* time.” These are incorrect.

NOTE III.—With a verb of motion, most grammarians prefer *hither, thither, and whither*, to *here, there, and where*, which are in common use; as, “Come *hither*, Charles”—not, “Come *here*.”

NOTE IV.—The adverb *no* should not be used with reference to a *verb* or a *participle*. Such expressions as,

"Tell me whether you will go or *no*," are therefore improper: *no* should be *not*; for "*go*" is understood after it.

Obs.—*No* is sometimes an adverb of *degree*; and as such it has this peculiarity, that it can relate only to comparatives; as, "*No more*"—" *No better*"—" *No greater*"—" *No sooner*." When this word is prefixed to a noun, it is clearly an *adjective*; as, "*No clouds, no vapours intervene*."—*Dyer*.

NOTE V.—A negation, in English, admits but one negative word: as, "I could not wait any longer"—not, "*no longer*."

Obs. 1.—The repetition of a negative word or clause strengthens the negation; as, "No, no, no." But two negatives in the same clause destroy the negation, and render the meaning affirmative; as, "*Nor did they not perceive their evil plight*."—*Milton*. That is, they *did* perceive it.

Obs. 2.—*Ever* and *never* are directly opposite in sense, and yet they are frequently confounded and misapplied even by respectable writers; as, "*Seldom, or never, can we expect*," &c.—*Blair's Lectures*. "*Seldom, or ever, did any one rise*," &c.—*Ibid*. Here *never* is right, and *ever* wrong. But as the negative adverb applies only to *time*, *ever* is preferable to *never* in sentences like the following: "Now let man reflect but *never* so little on himself."

Obs. 3.—By the customary omission of the negative before *but*, that conjunction has acquired the adverbial sense of *only*; and it may, when used with that signification, be called an *adverb*. Thus, the text, "He hath *not* grieved me but in part," [2 Cor. ii. 5.] might drop the negative, and still convey the same meaning: "He hath grieved me *but* in part."

"Reason itself *but* gives it edge and power."—*Pope*.

"Born *but* to die, and reasoning *but* to err."—*Id*.

## FALSE SYNTAX UNDER RULE XV.

### *Examples under Note 1.*

We were received kindly.

[Not proper, because the adverb *kindly* is not in the most suitable place. But, according to Note 1st under Rule 15th, "Adverbs must be placed in that position which will render the sentence the most perspicuous and agreeable." The sentence will be improved by placing *kindly* before *received*; thus, We were kindly received.]

The work will be never completed.

It is impossible continually to be at work.

He impertinently behaved to his master.

Not only he found her busy, but pleased and happy even.

*Under Note 2.*

Give him a soon and decisive answer.  
Such expressions sound harshly.  
Such events are of seldom occurrence.  
Velvet feels very smoothly.

*Under Note 3.*

Bring him here to me.  
I shall go there again in a few days.  
Where are they all riding in so great haste?

*Under Note 4.*

Know now, whether this be thy son's coat or no.  
Whether he is in fault or no, I cannot tell.  
I will ascertain whether it is so or no.

*Under Note 5.*

Be honest, nor take no shape nor semblance of disguise.  
I did not like neither his temper nor his principles.  
Nothing never can justify ingratitude.

## RULE XVI.—CONJUNCTIONS.

Conjunctions connect either words or sentences : as,  
“Let there be no strife, I pray thee, between me *and* thee,  
*and* between my herdmen *and* thy herdmen ; *for* we are  
brethren.”—*Gen.* xiii. 8.

## EXCEPTION FIRST.

The conjunction *that* sometimes serves merely to introduce a sentence which is made the subject of a verb ; as, “*That* mind is not matter, is certain.”

## EXCEPTION SECOND.

When two corresponding conjunctions occur, the former should be parsed as referring to the latter, which is more properly the connecting word ; as, “*Neither* sun *nor* stars in many days appeared.”—*Acts* xxvii. 20.

## OBSERVATIONS ON RULE XVI.

Obs. 1.—Conjunctions that connect *particular words*, generally join similar parts of speech in a common dependence on some other term.

Those which connect *sentences* or *clauses*, commonly unite one to another, either as an additional affirmation, or as a condition, a cause, or a consequence. They are *placed between* the terms which they connect, unless there is a transposition, and then they stand *before* the dependent term.

Obs. 2.—Two or three conjunctions sometimes come together; as,  
 “What rests, *but that* the mortal sentence pass?”—Milton.

Obs. 3.—Conjunctions should not be unnecessarily accumulated; as,  
 “*But AND if* that evil servant say in his heart.”—Matt. xxiv. 48.

Obs. 4.—The conjunction *as* often unites words that are in *apposition*; as, “He offered *himself* as a journeyman.” [See Obs. 5, Rule 20.] So, likewise, when an intransitive verb takes the same case after as before it, by Rule 21; as, “Johnson soon after engaged *as usher* in a school.”—Murray. “He was employed *as usher*.” This also is a virtual *apposition*. If after the verb “engaged” we supply *himself*, *usher* becomes objective, and is in *apposition* with the pronoun.

Obs. 5.—*As* frequently has the force of a relative pronoun; as, “Avoid such *as are* vicious.”—“But to *as many as* received him,” &c. Here *as* represents a noun, and is the subject of a verb. But when a clause, or sentence, is the antecedent, it is better to consider *as* a conjunction, and to supply the pronoun *it*; as, “He is angry, *as* [it] appears by this letter.”

Obs. 6.—The conjunction *that* is frequently understood; as,  
 “Thou warnst me [*that*] I have done amiss.”—Scott.

Obs. 7.—After *than* or *as* expressing a comparison, there is usually an ellipsis of some word or words. The construction of the words employed may be known by supplying the ellipsis; as, “She is younger than I” [*am*].—“He does nothing who endeavours to do more than [*what*] is allowed to humanity.”—Johnson.

## NOTES TO RULE XVI.

NOTE I.—When two terms connected refer jointly to a third, they must be adapted to it and to each other, both in sense and in form. Thus: instead of, “It always *has*, and always will be laudable,” say, “It always *has been*, and it always will be laudable.”

NOTE II.—The disjunctive conjunctions *lest* and *but* should not be employed where the copulative *that* would be more proper: as, “I feared *that* I should be deceived;” not, “*lest* I should be deceived.”

NOTE III.—After *else*, *other*, *rather*, and *all comparatives*, the latter term of comparison should be introduced by

the conjunction *than*; as, "Can there be any *other than* this?"—*Harris*.

NOTE IV.—The words in each of the following pairs, are the proper *correspondents* to each other; and care should be taken to give them their right place in the sentence:

1. *Though—yet*; as, "*Though* he were dead, *yet* shall he live."—*John* xi. 25.

2. *Whether—or*; as, "*Whether* there be few *or* many."

3. *Either—or*; as, "He was *either* ashamed *or* afraid."

4. *Neither—nor*; as, "John the Baptist came *neither* eating bread *nor* drinking wine."—*Luke* vii. 33.

5. *Both—and*; as, "I am debtor *both* to the Greeks *and* to the Barbarians."—*Rom.* i. 14.

6. *Such—as*; as, "An action *such as* he never contemplated."

7. *Such—that*; with a finite verb following, to express a consequence: as, "My health is *such that* I cannot go."

8. *As—as*; with an adjective or an adverb, to express equality: as, "The peasant is *as* gay *as* he."—*Corrper*.

9. *As—so*; with two verbs, to express equality or proportion: as, "*As* two are to four, *so* are six to twelve."

10. *So—as*; with an adjective or an adverb, to limit the degree by comparison: as, "How can you descend to a thing *so* base *as* falsehood?"

11. *So—as*; with a negative preceding, to deny equality: as, "No lamb was e'er *so* mild *as* he."—*Langhorne*.

12. *So—as*; with an infinitive following, to express a consequence: as, "These difficulties were *so* great *as* to discourage him."

13. *So—that*; with a finite verb following, to express a consequence: as, "He was *so* much injured, *that* he could not walk."

## FALSE SYNTAX UNDER RULE XVI.

### *Examples under Note 1.*

The first proposal was essentially different and inferior to the second.

[Not proper, because the preposition *to* is used with joint reference to the two adjectives *different* and *inferior*, which require different prepositions. But, according to Note 1st under Rule 16th, "When two

terms connected refer jointly to a third, they must be adapted to it and to each other, both in sense and in form." The sentence may be corrected thus ; The first proposal was essentially different *from* the second, and inferior *to* it.]

He is more bold, but not so wise, as his companion.  
Sincerity is as valuable, and even more so, than knowledge.  
I always have, and I always shall be, of this opinion.  
Be more anxious to acquire knowledge than of shewing it.

*Under Note 2.*

We were apprehensive lest some accident had happened.  
I do not deny but he has merit.  
Are you afraid lest he will forget you ?

*Under Note 3.*

It was no other but his own father.  
Have you no other proof except this ?  
I expected something more besides this.

*Under Note 4.*

Neither despise or oppose what you do not understand.  
He would not either do it himself nor let me do it.  
The majesty of good things is such, as the confines of them are  
reverend.  
Whether he intends to do so, I cannot tell.  
Send me such articles only, that are adapted to this market.  
As far as I am able to judge, the book is well written.  
No errors are so trivial but they deserve correction.  
It will improve neither the mind, nor delight the fancy.  
The one is equally deserving as the other.  
There is no condition so secure as cannot admit of change.  
Do you think this is so good as that ?  
The relations are so obscure as they require much thought.  
None is so fierce that dare stir him up.  
There was no man so sanguine who did not apprehend some  
ill consequence.  
I must be so candid to own that I do not understand it.  
The book is not as well printed as it ought to be.

**RULE XVII.—PREPOSITIONS.**

Prepositions shew the relations of things : as, " He came *from* Rome *to* Paris, *in* the company of many eminent men, and passed *with* them *through* many cities."

## EXCEPTION FIRST.

The preposition *to*, before an abstract infinitive, and at the head of a phrase which is made the subject of a verb, has no proper antecedent term of relation; as, "*To learn to die, is the great business of life.*"—"*To be reduced to poverty, is a great affliction.*"

## EXCEPTION SECOND.

The preposition *for*, when it introduces its object before an infinitive, so that the whole phrase is made the subject of a verb, has properly no antecedent term of relation; as, "*For us to learn to die, is the great business of life.*"—" *For an old man to be reduced to poverty, is a very great affliction.*"

## OBSERVATIONS ON RULE XVII.

Obs. 1.—In parsing a *preposition*, the learner should name *the two terms of the relation*, and apply the foregoing rule. The principle is simple and etymological, yet not the less important as a rule of syntax. In general composition, the prepositions exhibit more errors than any other equal number of words.

Obs. 2.—If the learner be at any loss to discover the two terms of relation, let him ask and answer *two questions*: first, with the interrogative *what* before the preposition, to find the antecedent; and then, with the same pronoun after the preposition, to find the subsequent term. These questions, answered according to the sense, will always give the true terms. If one term is obvious, find the other in this way; as, "*Day unto day uttereth speech, and night unto night sheweth knowledge.*"—*Psal.* What unto day? Ans. "*Uttereth unto day.*" What unto night? Ans. "*Sheweth unto night.*" To parse rightly is to understand rightly; and what is well expressed it is culpable to misunderstand or misinterpret.

Obs. 3.—When a preposition *begins* or *ends* a sentence or clause, the terms of relation are transposed; as, "*To a studious man action is a relief.*" "*Science they do not pretend to.*"

Obs. 4.—The *former* or *antecedent* term of relation may be a noun, an adjective, a pronoun, a verb, a participle, or an adverb: the *latter* or *subsequent* term may be a noun, a pronoun, a pronominal adjective, an infinitive verb, or an imperfect or pluperfect participle. The word governed by the preposition is always the *subsequent* term, however placed.

Obs. 5.—Both the terms of relation are usually expressed, though either of them *may be understood*: as, 1. *The former*—"All shall know me, [*reckoning*] *from* the least to the greatest."—*Heb. viii. 11.* 2. *The latter*—"Opinions and ceremonies [*which*] they would die *for*."—*Locke.*

Obs. 6.—In the familiar style, a preposition governing a relative or an interrogative pronoun is often separated from its object, and connected with the other term of relation; as, "*Whom* did he speak *to*?" But it is more dignified, and in general more graceful, to place the preposition before the pronoun; as, "*To whom* did he speak?"

Obs. 7.—Two prepositions sometimes come together; as, "Lambeth is *over against* Westminster Abbey."—Murray.

"And *from before* the lustre of her face."—Thomson.

"Blows mildew *from between* his shrivell'd lips."—Cowper.

These should be taken together in parsing; for, if we parse them separately, we must either call the first an *adverb*, or suppose some very awkward ellipsis.

Obs. 8.—Two separate prepositions have sometimes a joint reference to the same noun; as, "He boasted *of*, and contended *for*, the privilege." This construction is formal and ungraceful. It is better to say, "He boasted of the privilege, and contended for it."

Obs. 9.—The preposition *into* expresses a relation produced by motion or change; and *in*, the same relation without reference to motion: hence, "To walk *into* the garden," and "To walk *in* the garden," are very different.

Obs. 10.—*Between* or *betwixt* is used in reference to two things or parties; *among* or *amidst*, in reference to a greater number, or to something by which another may be surrounded: as,

"Thou pendulum *betwixt* a smile and tear."—Byron.

"The host *between* the mountain and the shore."—Id.

"To meditate *amongst* decay, and stand  
A ruin *amidst* ruins."—Id.

## NOTES TO RULE XVII.

NOTE I.—Prepositions must be employed agreeably to the usage and idiom of the language, so as rightly to express the relations intended.

NOTE II.—An *ellipsis* of prepositions is inelegant, except in those phrases in which long and general use has sanctioned it. In the following sentence, *of* is needed:

"——— I will not flatter you,  
That all I see in you is *worthy love*."  
Shakspeare.



## FALSE SYNTAX UNDER RULE XVII.

*Examples under Note 1.*

Her sobriety is no derogation to her understanding.

[Not proper, because the relation between *derogation* and *understanding* is not correctly expressed by the preposition *to*. But, according to Note 1st under Rule 17th, "Prepositions must be employed agreeably to the usage and idiom of the language, so as rightly to express the relations intended." This relation would be better expressed by *from*; thus, Her sobriety is no derogation *from* her understanding.]

He finds a difficulty of expressing his sentiments.

This affair did not fall into his cognizance.

He was accused for leaving his party.

There was no water, and he died for thirst.

I have no occasion of his services.

He may safely confide on her honour.

I entertain no prejudice to him.

You may rely in what I tell you.

Virtue and vice differ widely with each other.

This remark is founded in truth.

After many toils, we arrived to our journey's end.

He has invented a story very different to that.

Their conduct is agreeable with their profession.

Excessive pleasures pass from satiety in disgust.

I turned into disgust from the spectacle.

They are gone in the meadow.

The property was divided between the three.

The shells were broken in pieces.

The deception has passed among every one.

They never quarrel among each other.

Amidst every difficulty he persevered.

Let us go above stairs.

I was at London when this happened.

We were detained to home, and disappointed in our walk.

This originated from mistake.

The Bridewell is situated to the west of the City Hall, and it has no communication to the other buildings.

I am disappointed of the work; it is very inferior from what I expected.

*Under Note 2.*

"Be worthy me, as I am worthy you."—*Dryden*.

They cannot but be unworthy the care of others.

Thou shalt have no portion on this side the river.

Sestos and Abydos were exactly opposite each other.

He was banished Rome by his patron Augustus.

## RULE XVIII.—INTERJECTIONS.

Interjections have no dependent construction: as, “*O!* let not thy heart despise me.”

## OBSERVATIONS ON RULE XVIII.

Obs. 1.—To this rule there are properly *no exceptions*. Though interjections are sometimes uttered in close connexion with other words, yet they cannot have any strict grammatical relation or dependence according to the sense.

Obs. 2.—The interjection *O* is frequently prefixed to nouns or pronouns put absolute by direct address: as, “*Arise, O Lord; O God, lift up thine hand.*”—*Psalms* x. 12. “*O ye of little faith!*”—*Matt.* vi. 30.

Obs. 3.—Interjections in English have no government. When a word not in the nominative absolute follows an interjection as part of an imperfect exclamation, its construction depends on something understood; as, “*Ah me!*”—that is, “*Ah! pity me.*” “*Alas for them!*”—that is, “*Alas! I sigh for them.*”

Obs. 4.—Interjections may be placed *before* or *after* a simple sentence, and sometimes *between* its parts; but they are seldom allowed to interrupt the connexion of words closely united in sense.

## II. GOVERNMENT.

Obs. 1.—*Government* has respect only to nouns, pronouns, verbs, participles, and prepositions; the other five parts of speech neither govern, nor are governed. The *governing* words may be either nouns, verbs, participles, or prepositions; the words *governed* are either nouns, pronouns, verbs, or participles. In parsing, the learner must remember that the rules of government are not to be applied to the *governing* words, but to those which *are governed*; and which, for the sake of brevity, are often technically named after the particular form or modification assumed: as, *possessives, objectives, same cases, infinitives*.

Obs. 2.—The *Arrangement* of words is an important part of syntax, in which not only the beauty, but the propriety of language is intimately concerned. But it is to be remembered, that the mere collocation of words in a sentence never affects the method of parsing them; on the contrary, the same words, however placed, are always to be parsed in precisely the same way, so long as they express precisely the same meaning. In order to shew that we have parsed any part of an inverted or difficult sentence rightly, we are at liberty to declare the meaning by any arrangement which will make the construction more obvious, provided we retain both the sense and all the words unaltered; but to drop or alter any word, is to pervert the text, and to make a mockery of parsing.

## RULE XIX.—POSSESSIVES.

A noun or a pronoun in the possessive case is governed by the name of the thing possessed: as,

“And *Zion's* daughters pour'd *their* lays,  
With *priest's* and *warrior's* voice between.”  
Sir W. Scott.

## OBSERVATIONS ON RULE XIX.

Obs. 1.—Every possessive is governed by some noun expressed or understood, except such as (without the possessive sign) are put in apposition with others so governed; and for every possessive termination there must be a separate governing word. The possessive sign *may* and *must* be omitted in certain cases; but it is never omitted *by ellipsis*. Note 2d, in the next page, is sufficient to shew, in every instance, when it must be used, and when omitted.

Obs. 2.—The possessive case generally comes *immediately before* the governing noun; as, “All *nature's* difference keeps all *nature's* peace.”—*Pope*. “Lady! be *thine* [i. e. thy walk] the *Christian's* walk.” But to this general principle there are some exceptions: as,

I. When an adjective intervenes; as, “*Flora's* earliest *smells*.”—*Milton*. “Of *Will's* last night's *lecture*.”—*Spectator*.

II. When the possession is affirmed or denied; as, “The book is *mine*, and not *John's*.”

III. When the case occurs without the sign; as, “*David* and *Jonathan's* friendship.”—“*Adam* and *Eve's* morning hymn.”

Obs. 3.—Where the governing noun cannot be easily mistaken, it is often omitted by ellipsis; as, “At the *alderman's*” [house].—“A book of my *brother's*” [books].

Obs. 4.—When two or more nouns of the possessive form are in any way connected, they usually refer to things individually different, but of the same name; and when such is the meaning, the governing noun is *understood* wherever the sign is added without it: as,

“From *Stiles's* pocket into *Nokes's*” [pocket].—*S. Butler*.

“Add *Nature's*, *Custom's*, *Reason's*, *Passion's* strife.”—*Pope*.

Obs. 5.—The possessive sign is sometimes annexed to that part of a compound name, which is of itself in the objective case; as, “The *captain-of-the-guard's* house.”—*Bible*. “The *Bard-of-Lonond's* lay is done.”—*Hogg*. Such compounds ought always to be written with hyphens, and parsed together as *possessives* governed in the usual way.

Obs. 6.—To avoid a concurrence of hissing sounds, the *s* is sometimes omitted, and the apostrophe alone retained to mark the possessive singular; as, “For *conscience's* sake.”—“*Moses' minister*.”—“*Achilles' wrath*.”—*Pope*.

Obs. 7.—Whatever word or term gives rise to the direct relation of

property, and is rightly made to govern the possessive case, must be a noun—must be the *name* of some substance, quality, state, or action. When, therefore, other parts of speech assume this relation, they become nouns; as, “Against the day of *my burying*.”—*John* xii. 7. “Of *my whereabouts*.”—*Shakspeare*.

## NOTES TO RULE XIX.

NOTE I.—In the use of the possessive case its appropriate form should be observed: thus, write *men's*, *hers*, *its*, *ours*, *yours*, *theirs*; and not *mens'*, *her's*, *it's*, *our's*, *your's*, *their's*.

NOTE II.—When nouns of the possessive case are connected by conjunctions, or put in apposition, the sign of possession must always be annexed to such, and such only, as immediately precede the governing noun, expressed or understood; as, “For *David my servant's* sake.”—*Bible*. “Lost in *love's* and *friendship's* smile.”—*Scott*.

NOTE III.—The relation of property may also be expressed by the preposition *of* and the objective: as, “The will *of man*,” for “*man's* will.” Of these forms, we should adopt that which will render the sentence the most perspicuous and agreeable; or, by the use of both, avoid an unpleasant repetition of either.

NOTE IV.—A noun governing the possessive plural, should not be made plural, unless the sense requires it. Thus: say, “We have changed our *mind*,” if only one purpose or opinion is meant.

Obs.—A noun taken figuratively may be singular when the literal meaning would require the plural: such expressions as “*Their face*”—“*Their neck*”—“*Their hand*”—“*Their head*”—“*Their heart*”—“*Our mouth*”—“*Our life*”—are frequent in the Scriptures, and are not improper.

NOTE V.—The possessive case should not be prefixed to a participle, that is not taken in all respects as a noun. The following phrase is therefore wrong: “Adopted by the Goths in *their* pronouncing the Greek.”—*Walker's Key*, p. 17. Expunge *their*.

## FALSE SYNTAX UNDER RULE XIX.

*Examples under Note 1.*

Thy progenitors virtue is not thine.

[Not proper, because the noun *progenitors*, which is intended for the possessive plural, has not the appropriate form of that case. But, according to Note 1st under Rule 19th, "In the use of the possessive case, its appropriate form should be observed." An apostrophe is required after *progenitors*; thus, *Thy progenitors' virtue is not thine.*]

Mans chief good is an upright mind.

Moses rod was turned into a serpent.

They are wolves in sheeps clothing.

The tree is known by it's fruit.

The privilege is not their's any more than it is your's.

*Under Note 2.*

This hat is John or James's.

Were Cain's occupation and Abel the same?

Were Cain and Abel's occupation the same?

Were Cain's and Abel's occupations the same?

*Under Note 3.*

The nation's government is sometimes left to chance.

He was Louis the Sixteenth's son's heir.

We met at my brother's partner's house.

An account of the proceedings of the court of Alexander.

*Under Note 4.*

"Their healths, perhaps, may be pretty well secured."—  
*Locke.*

We all have talents committed to our charges.

We are, for our parts, well satisfied.

*Under Note 5.*

Have you a rule for your thus parsing the participle?

He errs in his giving the word a double construction.

By our offending others we expose ourselves.

## RULE XX.—OBJECTIVES.

Active-transitive verbs, and their imperfect and pluperfect participles, govern the objective case: as, "I found *him* writing *it*."—"Having finished the *lesson*, let us revise *it*."

## OBSERVATIONS ON RULE XX.

Obs. 1.—Every objective is governed by some *verb* or *participle*, according to this Rule, or by some *preposition*, according to Rule 22d; except such as are put in *apposition* with others, according to Rule 3d, or *after an infinitive or participle*, according to Rule 21st; as, “Like him of Gath, *Goliath*.”—“They took me to be *her*.”

Obs. 2.—The objective case generally follows the governing word; but when it is emphatic, it often precedes the nominative; as, “*Me* he restored to mine office, and *him* he hanged.”—*Gen.* xli. 13. “*Home* he had not.”—*Thomson*. In poetry it is sometimes placed between the nominative and the verb; as, “His daring foe securely *him* defied.”—*Milton*. A relative or an interrogative pronoun is commonly placed at the head of its clause, and of course it precedes the verb which governs it; as, “I am Jesus, *whom* thou persecutest.”—*Acts*. “*Whom* will the meeting appoint?”

Obs. 3.—All active-transitive verbs have some *noun* or *pronoun* for their object. Though verbs are often followed by the infinitive mood, or a dependent clause, yet these terms, being commonly introduced by a connecting particle, do not constitute *such an object* as is contemplated in our definition of a transitive verb.

Obs. 4.—Active-transitive verbs are often followed by two objectives in apposition; as, “Thy saints proclaim *thee king*.”—*Cowper*. “And God called the *firmament Heaven*.”—*Bible*. And, in such a construction, the direct object is sometimes placed before the verb; as, “And *Simon* he surnamed Peter.”—*Mark* iii. 15.

Obs. 5.—When a verb is followed by two words in the objective case, which are neither in apposition nor connected by a conjunction, one of them is governed by a preposition understood; as, “I paid [to] *him* the money.” “They offered [to] *me* a seat.”

Obs. 6.—In expressing such sentences passively, the object of the preposition is sometimes erroneously assumed for the nominative; as, “*He* was paid the money,” instead of, “*The money* was paid [to] *him*.”

## NOTES TO RULE XX.

NOTE I.—Those verbs and participles which require an object, should not be used intransitively; as, “She *affects* [kindness], in order to *ingratiate* [herself] with you.” “I will not *accept* of it.” Expunge *of*, that *accept* may govern the pronoun *it*.

NOTE II.—Those verbs and participles which do not admit an object, should not be used transitively; as, “He *sat* him down.” Expunge *him*.

Obs.—Some verbs will govern a kindred noun, or its pronoun, but no other; as, “He *lived* a virtuous life.”—“Hear, I pray you, this *dream* which I have dreamed.”—*Gen.* xxxvii. 6.

NOTE III.—The passive verb should always take for its subject the direct object of the active-transitive verb from which it is derived; as, (*Active*) “They refused me this opportunity.”—(*Passive*), “This *opportunity* was refused me,”—not, “*I* was refused this opportunity.”

### FALSE SYNTAX UNDER RULE XX.

He I shall more frankly accept.

[Not proper, because the pronoun *he* is in the nominative case, and is used as the object of the active-transitive verb *shall accept*. But according to Rule 20th, “Active-transitive verbs, and their imperfect and pluperfect participles, govern the objective case.” Therefore *he* should be *him*; thus, *Him* I shall more frankly accept.]

Thou only have I chosen.

Who shall we send on this errand?

My father allowed my brother and I to accompany him.

He accosts whoever he meets.

Whosoever the court favours, is safe.

Who do you think I saw the other day?

#### *Under Note 1.*

The ambitious are always seeking to aggrandize.

I must premise with three circumstances.

This society does not allow of personal reflections.

#### *Under Note 2.*

We endeavoured to agree the parties.

Being weary, he lay him down.

Go, flee thee away into the land of Judah.

#### *Under Note 3.*

They were refused the benefit of their recantation.

We were shewn several beautiful pictures.

### RULE XXI.—SAME CASES.

Active-intransitive, passive, and neuter verbs, and their participles, take the same case *after* as *before* them, when both words refer to the same thing: as, “*He* returned a friend, *who* came a foe.”—*Pope*. “*It* could not be *he*.”

## OBSERVATIONS ON RULE XXI.

Obs. 1.—The verbs described in this rule do not, like active-transitive verbs, require a regimen, or case after them; but their finite tenses may be followed by a nominative, and their infinitives and participles by a nominative or an objective, explanatory of a noun or pronoun which precedes them. And as these cases belong after the verb or participle, they may in a certain sense be said to be *governed* by it. But the rule is perhaps more properly a rule of agreement; the word which follows the verb or participle, may be said to be *in apposition* with that which precedes it. [See Rule 3d.]

Obs. 2.—In this rule the terms *after* and *before* refer rather to the order of the sense and construction than to the placing of the words. The proper subject of the verb is the nominative *to* it, or *before* it, by Rule 2d; and the other nominative, however placed, belongs after it, by Rule 21st. In general, however, the proper subject *precedes* the verb, and the other word *follows* it, agreeably to the literal sense of the rule. But when the proper subject is placed after the verb, as in the nine instances specified under Rule 2d, the explanatory nominative is commonly introduced still later; as, "But be *thou* an *example* of the believers."—1 Tim. iv. 12.

Obs. 3.—In interrogative sentences, the terms are usually transposed, or both are placed after the verb; as,

"Whence, and *what* art *thou*, execrable shape?"—Milton.

"Art *thou* that traitor *angel*? art *thou* *he*?"—Idem.

Obs. 4.—In a declarative sentence, there may be a rhetorical or poetical transposition of the terms; as, "I was eyes to the blind, and *jeet* was *I* to the lame."—Job xxix. 15.

"Far other *scene* is *Thrasymend* now."—Byron.

Obs. 5.—In some peculiar constructions, both words naturally come before the verb; as, "I know not *who* *she* is." "Man would not be the creature *which* *he* now is."—Blair. "I could not guess *who* *it* should be."—Addison. And they are sometimes placed in this manner by *hyperbaton*, or transposition; as, "Yet *He* *it* is."—Young. "No contemptible *orator* *he* was."—Dr. Blair.

Obs. 6.—As infinitives and participles have no nominatives of their own, such as are not transitive in themselves may take different cases after them; and, in order to determine what case it is that follows them, the learner must carefully observe what preceding word denotes the same person or thing. This word being often remote and sometimes understood, the sense is the only clue to the construction. Examples: "Who then can bear the thought of *being* an *outcast* from his presence?"—Addison. "I cannot help *being* so passionate an *admirer* as I am."—Steele. "It would be a romantic *madness*, for a *man* to be a *lord* in his closet."—Id. "To affect to be a *lord* in one's closet, would be a romantic *madness*." In this last sentence, *lord* is in the objective after *to be*; and *madness* in the nominative after *would be*.



## FALSE SYNTAX UNDER RULE XXI.

We did not know that it was him.

[Not proper, because the pronoun *him*, which belongs after the neuter verb *was*, is in the objective case, and does not agree with the pronoun *it*, which belongs before it as the nominative; both words referring to the same thing. But, according to Rule 21st, "Active-intransitive, passive, and neuter verbs, take the same case after as before them, when both words refer to the same thing." Therefore, *him* should be *he*; thus, We did not know that it was *he*.]

I would act the same part, if I were him.

It could not have been her.

It is not me, that he is angry with.

If it had been her, she would have told us.

Who do you suppose it to be?

We did not know whom they were.

Thou art him whom they described.

Impossible! it can't be me.

Whom say ye that I am?

## RULE XXII.—OBJECTIVES.

Prepositions govern the objective case: as,

"Adopted *by the sun in blaze of day*,  
They ripen *under his prolific ray*."—*Young*.

## OBSERVATIONS ON RULE XXII.

OBS. 1.—Most of the prepositions may take the *imperfect participle* for their object; and some, the *pluperfect*: as, "On opening the trial, they accused him *of having defrauded* them." And the preposition *to* is often followed by an *infinitive*. But, as prepositions, when they introduce declinable words, or words that have cases, always govern the *objective*, there are properly *no exceptions* to the foregoing rule.

OBS. 2.—Prepositions are sometimes *elliptically* construed with *adjectives*: as, *in vain*, *in secret*, *at first*, *on high*; i. e. *in a vain manner*, *in secret places*, *at the first time*, *on high places*. Such phrases imply time, place, degree, or manner, and are equivalent to *adverbs*. In parsing, the learner may supply the ellipsis.

OBS. 3.—In a few instances prepositions precede *adverbs*: as, *at once*, *from above*, *for ever*. These should be united, and parsed as *adverbs*, or else the adverb must be parsed as a noun, according to Observation 3rd on Rule 15th.

OBS. 4.—When nouns of *time* or *measure* are connected with verbs or adjectives, the prepositions which govern them are generally *suppressed*: as, "We rode sixty miles *that day*;" that is, "*through* sixty

miles *on* that day.”—“The wall is ten feet high;” that is, “high *to* ten feet.” In parsing, supply the ellipsis; or else you must take the time or measure *adverbially*, as relating to the verb or adjective qualified by it. Such expressions as, “A table of six feet long,”—“A girl of ten years old,” are wrong. Strike out *of*; or say, “A table of six feet in length,”—“A girl of ten years *of* age.”

Oss. 5.—After the adjectives *like*, *near*, and *nigh*, the preposition *to* or *unto* is often understood; as, “It is *like* [*to* or *unto*] silver.” “*Near* yonder copse.”—*Goldsmith*. “*Nigh* this recess.”—*Garth*. As similarity and proximity are *relations*, and not *qualities*, it might seem proper to call *like*, *near*, and *nigh*, prepositions; and some grammarians have so classed the last two. We have not placed them with the prepositions for *four* reasons: (1.) because they are sometimes *compared*; (2.) because they sometimes have *adverbs* evidently relating to them; (3.) because the preposition *to* or *unto* is sometimes expressed after them; and (4.) because the words which *usually* stand for them in the learned languages, are clearly *adjectives*. *Like*, when it expresses similarity of *manner*, and *near* and *nigh*, when they express proximity of *degree*, are *adverbs*.

Oss. 6.—The word *worth* is often followed by an objective or a participle, which it appears to *govern*; as, “If your arguments produce no conviction, they are *worth* nothing to me.”—*Beattie*. “To reign is *worth* ambition.”—*Milton*.

Oss. 7.—After verbs of *giving*, *procuring*, and some others, there is usually an ellipsis of *to* or *for* before the objective of the person; as, “Give [*to*] him water to drink.”—“Buy [*for*] me a knife.” So in the exclamation, “Woe is *me*!”—meaning, “Woe is *to* me!”

## FALSE SYNTAX UNDER RULE XXII.

It depends upon thou and me to settle the matter.

[Not proper, because the pronoun *thou* is in the nominative case, and is governed by the preposition *upon*. But, according to Rule 22d, “Prepositions govern the objective case.” Therefore, *thou* should be *thee*; thus, It depends upon *thee* and me to settle the matter.]

Let that remain a secret between you and I.

Who did he inquire for? Thou.

From he that is needy turn not away.

Does that boy know who he is speaking to?

I bestow my favours on whosoever I will.

## RULE XXIII.—INFINITIVES.

The preposition *to* governs the Infinitive mood, and commonly connects it to a finite verb: as, “I desire *to learn*.”—*Dr. Adam*.

## OBSERVATIONS ON RULE XXIII.

Obs. 1.—Though the infinitive is commonly made an adjunct to some finite verb, yet it may be joined to almost all the other parts of speech, or to another infinitive; as,

I. To a *noun*; as, "He had *leave to go*."

II. To an *adjective*; as, "We were *anxious to see you*."

III. To a *pronoun*; as, "I discovered *him to be a scholar*."

IV. To a *verb in the infinitive*; as, "*To cease to do evil*."

V. To a *participle*; as, "*Endeavouring to escape*, he fell."

VI. To an *adverb*; as, "She is old *enough to go to school*."

VII. To a *conjunction*; as, "He knows better *than to trust you*."

VIII. To a *preposition*; as, "I was about *to write*."—Rev. x. 4.

IX. To an *interjection* (by ellipsis); as, "*O to forget her!*"—Young.

Obs. 2.—The infinitive is the mere verb without affirmation; and in some respects resembles a noun. It may stand for—

I. A *subject*; as, "*To steal* is sinful."

II. A *predicate*; as, "To enjoy is *to obey*."—Pope.

III. A *purpose*, or an *end*; as, "He's gone *to do it*."—Edgeworth.

IV. An *employment*; as, "He loves *to ride*."

V. A *cause*; as, "I rejoice *to hear it*."

VI. A *coming event*; as, "A structure soon *to fall*."—Couper.

VII. A *term of comparison*; as, "He was so much affected as *to weep*."

Obs. 3.—Anciently, the infinitive was sometimes preceded by *for* as well as *to*; as, "I went up to Jerusalem *for to worship*."—Acts xxiv. 11. "What went ye out *for to see*?"—Luke vii. 26. Modern usage rejects the former preposition.

Obs. 4.—The infinitive sometimes depends on a verb understood; as, "*To be candid with you*, [*I confess*] I was in fault."

Obs. 5.—The infinitive, or a phrase of which the infinitive is a part, being introduced apparently as the subject of a verb, but superseded by some other word, is put *absolute*, or left unconnected by *pleonasm*; as,

"*To be, or not to be—that is the question*."—Shakspeare.

Obs. 6.—The infinitive of the verb *be* is often understood; as, "I suppose it [*to be*] necessary." [See Obs. 2d on Rule 24.]

Obs. 7.—The infinitive usually *follows* the word on which it depends; but this order is sometimes reversed: as,

"*To catch your vivid scenes, too gross her hand*."—Thomson.

## FALSE SYNTAX UNDER RULE XXIII.

Ought these injuries be endured?

[Not proper, because the infinitive *be endured* is not preceded by the preposition *to*. But, according to Rule 23d, "The preposition *to*

governs the infinitive mood, and commonly connects it to a finite verb." Therefore, *to* should be inserted; thus, Ought these injuries *to* be endured?]

Please excuse my son's absence.

Forbid them enter the garden.

Do you not perceive it move?

He was seen go in at that gate.

## RULE XXIV.—INFINITIVES.

The active verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, *see*, and their participles, take the Infinitive after them, without the preposition *to*: as, "If he bade thee *depart*, how darest thou *stay*?"

### OBSERVATIONS ON RULE XXIV.

Obs. 1.—The preposition is almost always employed after the passive form of these verbs, and in some instances after the active: as, "He was heard *to* say."—"I cannot see *to* do it."

Obs. 2.—The auxiliary *be* of the passive infinitive is also suppressed after *feel*, *hear*, *make*, and *see*; as, "I heard the letter *read*"—not "*be read*."

## FALSE SYNTAX UNDER RULE XXIV.

They need not to see her.

[Not proper, because the preposition *to* is inserted before *see*, which follows the active verb *need*. But, according to Rule 24th, "The active verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, *see*, and their participles, take the infinitive after them without the preposition *to*." Therefore, *to* should be omitted; thus, They need not see her.]

I felt a chilling sensation to creep over me.

I have heard him to mention the subject.

Bid the boys to come in immediately.

I dare to say he has not got home yet.

Let no rash promise to be made.

We sometimes see bad men to be honoured.

A good reader will make himself to be distinctly heard.

## RULE XXV.—NOMINATIVE ABSOLUTE.

A noun or a pronoun is put absolute in the nominative, when its case depends on no other word: as, "*He failing*,

who shall meet success?"—"Your *fathers*, where are they? and the *prophets*, do they live for ever?"—*Zech.* i. 5.

"*This said*, he form'd thee, *Adam!* thee, O *man!*  
*Dust* of the ground!"—*Milton*.

## OBSERVATIONS ON RULE XXV.

Obs. 1.—In parsing the nominative absolute, tell *how* it is put so, whether with a *participle*, by *direct address*, by *pleonasm*, or by *exclamation*; for a noun or a pronoun is put absolute in the nominative under the following *four circumstances*:

I. When, with a *participle*, it is used to express a cause or a concomitant fact; as,

"————— *Thou looking on*,  
Shame to be overcome or overreach'd,  
Would utmost vigour raise."—*Milton*.

II. When, by *direct address*, it is put in the second person, and set off from the verb by a comma; as, "At length, *Seged*, reflect and be wise."—*Dr. Johnson*.

III. When, by *pleonasm*, it is introduced abruptly for the sake of emphasis; as, "*He* that is in the city, famine and pestilence shall devour him."—"Gad, a troop shall overcome him."—*Gen.* xlix. 19. [See the figure *Pleonasm*, in Part IV.]

IV. When, by *mere exclamation*, it is used without address, and without other words expressed or implied to give it construction; as,

"O wretched state! O bosom, black as death!  
O limed soul, that, struggling to be free,  
Art more engaged!"—*Shakspeare*.

Obs. 2.—The nominative put absolute with a *participle* is equivalent to a dependent clause commencing with *when*, *while*, *if*, *since*, or *because*; as, "I being a child,"—equal to, "When I was a child."

Obs. 3.—The *participle being* is often understood after nouns or pronouns put absolute; as,

"Alike in ignorance, his reason [—] such,  
Whether he thinks too little or too much."—*Pope*.

Obs. 4.—All nouns in the second person are either put absolute, according to Rule 25th, or in apposition with their own pronouns placed before them, according to Rule 3d; as, "This is the stone which was sat at nought of you builders."—*Acts*.

Obs. 5.—Nouns preceded by an article are almost always in the third person; and, in exclamatory phrases, such nouns sometimes appear to have no determinable construction; as, "O the depth of the riches both of the wisdom and knowledge of God."—*Rom.* xi. 33.

Obs. 6.—The case of nouns used in exclamations, or in mottoes and

abbreviated sayings, often depends, or may be conceived to depend, on something *understood*; and, when their construction can be satisfactorily explained on the principle of ellipsis, *they are not put absolute*.

### FALSE SYNTAX UNDER RULE XXV.

Him having ended his discourse, the assembly dispersed.

[Not proper, because the pronoun *him*, whose case depends on no other word, is in the objective case. But, according to Rule 25th, "A noun or a pronoun is put absolute in the nominative, when its case depends on no other word." Therefore *him* should be *he*; thus, *He having ended his discourse, the assembly dispersed.*]

Them refusing to comply, I withdrew.

Thee being present, he would not tell what he knew.

The child is lost; and me, whither shall I go?

"Oh happy us! surrounded thus with blessings!"—*Murray*.

"Thee too! Brutus, my son!" cried Cæsar overcome.

### RULE XXVI.—SUBJUNCTIVES.

A future contingency is best expressed by a verb in the Subjunctive present; and a mere supposition with indefinite time, by a verb in the Subjunctive imperfect: but a conditional circumstance, assumed as a fact, requires the Indicative mood: as, "If thou *forsake* him, he will cast thee off for ever."—"If it *were* not so, I would have told you."—"If thou *went*, nothing would be gained."—"Though he *is* poor, he is contented."

### NOTES TO RULE XXVI.

NOTE I.—In connecting words that express time, the order and fitness of time should be observed. Thus: instead of "I *have seen* him *last week*," say "I *saw* him *last week*;" and instead of "I *saw* him *this week*," say "I *have seen* him *this week*."

NOTE II.—Verbs of *commanding*, *desiring*, *expecting*, *hoping*, *intending*, *permitting*, and some others, in all their tenses, refer to actions or events, relatively present or future: one should therefore say, "I hoped you *would come*"—not "*would have come*;" and "I intended *to do it*"—not "*to have done it*;" &c.

NOTE III.—Prepositions that are at all times equally true or false should generally be expressed in the present tense: as, “He seemed hardly to know that two and two *make* four”—not “*made*.”

## FALSE SYNTAX UNDER RULE XXVI.

### *Examples under the First Clause of Rule 26.*

He will not be successful, unless he labours.

[Not proper, because the verb *labours*, which is used to express a future contingency, is in the indicative mood. But, according to the first clause of Rule 26th, “A future contingency is best expressed by a verb in the subjunctive present.” Therefore, *labours* should be *labour*; thus, He will not be successful, unless he *labour*.]

They will fine thee, unless thou offerest an excuse.

Let him take heed, lest he falls.

On condition that he comes, I consent to stay.

If he is but discreet, he will succeed.

Take heed that thou speakest not to Jacob.

Send them to me, if thou pleasest.

### *Under the Second Clause of Rule 26.*

I would chide thee, if I was angry.

[Not proper, because the verb *was*, which is used to express a mere supposition, with indefinite time, is in the indicative mood. But, according to the second clause of Rule 26th, “A mere supposition, with indefinite time, is best expressed by a verb in the subjunctive imperfect.” Therefore, *was* should be *were*; thus,—I would chide thee, if I *were* angry.]

If thou feltest as I do, we should soon decide.

If thou lovedst him, there would be more evidence of it.

I believed, whatever was the issue, all would be well.

If love was never feigned, it would appear to be scarce.

There fell from his eyes as it had been scales.

Was death denied, all men would wish to die.

Though thou wast huge as Atlas, thy efforts would be vain.

### *Under the Last Clause of Rule 26.*

If he learn his lesson, he will be rewarded.

[Not proper, because the verb *learn*, which is used to express a conditional circumstance assumed as a fact, is in the subjunctive mood. But, according to the last clause of Rule 26th, “A conditional circum-

stance, assumed as a fact, requires the indicative mood." Therefore, *learn* should be *learns*; thus, If he *learns* his lesson, he will be rewarded.]

If he think as he speaks, he may safely be trusted.

Though this event be strange, it certainly did happen.

If thou love tranquillity of mind, seek it not abroad.

Though he were a son, yet learned he obedience by the things which he suffered.

I knew thou wert not slow to hear.

#### *Under Note 1.*

The work has been finished last week.

He was out of employment this fortnight.

I should be much obliged to him if he will attend to it.

I will pay the vows which my lips have uttered when I was in trouble.

I thought, by the accent, that he had been speaking to his child.

And he that was dead sat up and began to speak.

Ye will not come unto me that ye might have life.

At the end of this quarter, I shall be at school two years.

We have done no more than it was our duty to have done.

#### *Under Note 2.*

We expected that he would have arrived last night.

Our friends intended to have met us.

We hoped to have seen you.

He would not have been allowed to have entered.

#### *Under Note 3.*

The doctor affirmed that fever always produced thirst.

The ancients asserted that virtue was its own reward.

## PROMISCUOUS EXAMPLES OF FALSE SYNTAX.

### LESSON I.

[It is here expected that the learner will ascertain for himself the proper form of correcting each example, according to the particular Rule or Note under which it belongs.]

My people doth not consider.

I have never heard who they invited.

I am as well as when you was here.



That elderly man, he that came in late, I supposed to be the superintendent.

It must indeed be confessed, that a lampoon or a satire do not carry in them robbery or murder.

There was more persons than one engaged in this affair.

A wise man avoids the shewing any excellence in trifles.

The most important and first female quality is sweetness of temper.

Ignorance is the mother of fear as well as admiration.

He must fear many, who many fear.

Was there no difference, there would be no choice.

I had rather have been informed.

Life and death is in the power of the tongue.

Let him be whom he may, I shall not stop.

This is certainly an useful invention.

## LESSON II.

It is undoubtedly true what I have heard.

The nation is torn by feuds which threaten their ruin.

Godliness with contentment are great gain.

The number of sufferers have not been ascertained.

They have chose the wisest part.

They know scarcely that temperance is a virtue.

I am afraid lest I have laboured in vain.

This construction sounds rather harshly.

This woman taught my brother and I to read.

Let your promises be such that you can perform.

We shall sell them in the state they now are.

This came in fashion when I was young.

I did not use the leaves, but root of the plant.

We have used every mean in our power.

Give every syllable and every letter their proper sound.

## LESSON III.

I was rejoiced at this intelligence.

I was afraid that I should have lost the parcel.

Which of all these patterns is the prettier?

They which despise instruction shall not be wise.

Both thou and thy advisers have mistaken their interest.

The lips of knowledge is a precious jewel.

I and my cousin are requested to attend.

This is different from the conscience being made to feel.

A man is the noblest work of creation.

The tribes whom I visited are partially civilized.

From hence I conclude they are in error.  
 The girls' books are neater than the boys.  
 I intended to have transcribed it.  
 What is latitude and longitude?  
 Cicero was more eloquent than any Roman.  
 Who dares apologize for Pizarro?—who is but another name for rapacity!

## LESSON IV.

Tell me whether you will do it or no.  
 We have no more but five loaves and two fishes.  
 I know not who it was who did it.  
 This rule is the best which can be given.  
 This is a part of my uncle's father's estate.  
 Many people never learn to speak correct.  
 Some people are rash, and others timid; those apprehend too much, these too little.  
 I no sooner saw my face in it, but I was startled at the shortness of it.  
 Every person is answerable for their own conduct.  
 They are men that scorn a mean action, and who will exert themselves to serve you.  
 Every one of these theories are now exploded  
 Either of these four will answer.  
 There is no situation where he would be happy.  
 He is not so sick but what he can laugh.  
 The audience was all very attentive.

## LESSON V.

Was the master or many of the scholars in the room?  
 His father's and mother's consent was asked.  
 Whom is he supposed to be?  
 He is an old venerable man.  
 It was then my purpose to have visited Sicily.  
 In his letters there are not only correctness, but elegance.  
 Opportunity to do good is the highest preferment which a noble mind desires.  
 The year when he died is not mentioned.  
 The house is situated pleasantly.  
 Subduing our passions is the noblest of conquests.  
 The number of our days are with thee.  
 The circumstances of this case is different.  
 Well for us if some such other men should rise!  
 A man that is young in years may be old in hours, if he have lost no time.

## GENERAL RULE OF SYNTAX.

In the formation of sentences, the consistency and adaptation of all the words should be carefully observed; and a regular, clear, and correspondent construction should be preserved throughout.

## GENERAL OBSERVATIONS ON THE SYNTAX.

Obs. 1.—In proportion as the rules of Syntax are made few and general, they must be either vague or liable to exceptions. The number of the principles which deserve to be placed in the rules is not fixed by any obvious distinction; hence the diversity in the number of the rules as given by different grammarians. In this matter a middle course seems to be best. We have, therefore, taken the parts of speech in their order, and comprised all the general principles of relation, agreement, and government, in *twenty-six leading Rules*. Of these rules, eight (namely, the 1st, the 4th, the 14th, the 15th, the 16th, the 17th, the 18th, and the 19th) are used only in *parsing*; two (namely, the 13th and the 26th) are necessary only for the *correction of false syntax*; the remaining sixteen answer the double purpose of *parsing and correction*. The *Exceptions* belong to ten different rules. The *Notes* are subordinate rules of syntax, formed for the detection of errors. The *Observations* are chiefly designed to explain the arrangement of words, and whatever is difficult or peculiar in construction.

Obs. 2.—The *General Rule of Syntax*, being designed to meet every form of error in construction, necessarily includes all the particular rules and notes. It is too broad to convey very definite instruction, and ought not to be applied where a special rule or note is applicable. A few examples, not properly coming under any other head, will serve to shew its use and application: such examples are given in the *false syntax* below.

Obs. 3.—In the foregoing pages, the principles of *syntax*, or *construction*, are supposed to be developed; but there may be in composition many errors of such a nature that no rule of grammar can shew *what should be substituted*. The greater the inaccuracy, the more difficult the correction; because the sentence may require a change throughout. Thus, the following definition, though very short, is a fourfold solecism: "*Number is the consideration of an object, as one or more.*"—Murray. This sentence, though written by one grammarian, and copied by others, cannot be corrected but by changing every word in it: but this will of course destroy its *identity*, and form *another sentence*, not an *amendment*. Examples of false syntax cannot embrace what is either utterly wrong in thought or unintelligible in language; for the writer's meaning must be preserved in the correction, and where no sense is discovered, particular improprieties can never be detected and proved. The sentence above is one which we cannot correct; but we can say of

it—*first*, that *number* in grammar can never be defined, because unity and plurality have no common property; *secondly*, that *number* is not *consideration*, in any sense of the word; *thirdly*, that *an* object is known to be *one* object, by mere intuition, and not by consideration; and *fourthly*, that he who considers *an* object as *more* than one, misconceives it.

Oss. 4.—In the first eighteen rules, we have given the *syntax* of all the parts of speech in regard to *relation and agreement*. And, by placing the rules in the order of the parts of speech, we hope to have relieved the pupil from all difficulty in recollecting the numbers by which they are distinguished; for, in the exercise of parsing, it is very important that the rules be distinctly and accurately quoted by the pupil. Relation and agreement have been taken together, because they could not properly be separated. One word may *relate* to another and *not agree* with it; but there is never any *necessary agreement* between words that have not a *relation*, or a dependence on each other according to the sense.

Oss. 5.—The *English* language having few inflections, has also few concords or agreements. Articles, adjectives, and participles, which in many other languages *agree* with their nouns in gender, number, and case, have usually in English no modifications in which they can agree with their nouns.

## FALSE SYNTAX UNDER THE GENERAL RULE.

“If I can contribute to your and my country’s glory.”—*Goldsmith*.

[Not proper, because the pronoun *your* has not a clear and regular construction. But, according to the General Rule of Syntax, “In the formation of sentences, the consistency and adaptation of all the words should be carefully observed; and a regular, clear, and correspondent construction should be preserved throughout.” The sentence having a double meaning, may be corrected in two ways: thus, If I can contribute to *our* country’s glory; or, If I can contribute to your glory and that of my country.]

Is there, then, more than one true religion?

“The laws of Lycurgus but substituted insensibility to enjoyment.”—*Goldsmith*.

Rain is seldom or ever seen at Lima.

There is much of truth in the observation of Ascham.

Adopting the doctrine which he had been taught.

This library exceeded half a million volumes.

The Coptic alphabet was one of the latest formed of any.

Many evidences exist of the proneness of men to vice.

To perceive nothing, or not to perceive, is the same.

The King of France or England was to be the umpire.

Give no more trouble than you can possibly help.

The art of printing being then unknown, was a circumstance in some respects favourable to the freedom of the pen.

“Another passion which the present age is apt to run into, is to make children learn all things.”—*Goldsmith*.

It requires few talents to which most men are not born, or, at least, may not acquire.

“Nor was Philip wanting in his endeavours to corrupt Demosthenes, as he had most of the leading men in Greece.”—*Goldsmith*.

“The Greeks, fearing to be surrounded on all sides, wheeled about and halted, with the river on their backs.”—*Id.*

Poverty turns our thoughts too much upon the supplying of our wants; and riches upon enjoying our superfluities.

## EXAMPLES FOR PARSING.

### CHAP. VIII. SYNTACTICAL.

*In the Eighth Chapter are exemplified the Exceptions and Observations under the Rules of Syntax and the Notes.*

#### LESSON I.

What is the earth and its dimensions?

He is a great deal heavier man than I.

I have met with few who understood men equal to him.

He was then recently returned from the East victorious.

Laws may, and frequently are, made against drunkenness.

He appeared in an human shape.

I do not attempt explaining the mysteries of religion.

One of the wisest persons that hath been among them.

What is it else but to reject all authority?

They advocate distinctions unworthy any free state.

He knew none fitter to be their judge but himself.

Record the names of every one present.

We doubt not but we will satisfy the impartial.

You was in hopes to have succeeded to the inheritance.

Judge not before hearing of the cause.

God is the avenger of all breach of faith and injustice.

It is better being suspected, than being guilty.

Declare the past and present state of things.

Goodness, and not greatness, lead to happiness.  
 It is pride who whispers, "What will they think of me?"  
 In judging of others, charity should be exercised.  
 Questions are easier proposed than answered rightly.  
 The plot was the easier detected.  
 Of all the books mine has the fewer blots.  
 Who does the house belong to?  
 Knowledge is only to be acquired by application.  
 Policy often prevails upon force.  
 Thomas has bought a bay large horse.  
 There is no need for your assistance.  
 The books are as old, and perhaps older, than tradition.  
 I shall treat you as I have them.  
 Neither he or his brother is capable of it.  
 What was the cause of the girl screaming?  
 Let him and I have half of them.  
 He that is diligent, you should commend.  
 They ride faster than us.  
 Did you understand who I was speaking of?

## LESSON II.

Richard, who was so much older than her.  
 The three first classes have read.  
 Among every class of people self-interest prevails.  
 His education has been neglected much.  
 There is no other bridge but the one we saw.  
 He went and laid down to sleep.  
 In eulogising of the dead, he slandered the living.  
 Neither the virtuous nor the vicious are exempt from trials.  
 He spoke as if he was in a passion.  
 Let him take heed lest he fails.  
 He both wrote sermons and plays.  
 He has long ago forsaken that party.  
 It was proved to be her that opened the letter.  
 Is not this the same man whom we met before?  
 I forego my claim for peace's sake.  
 I could not avoid frequently using it.  
 I hope it is not me thou art displeased with.  
 I never before saw such large trees.  
 I will shew you the way how it is done.  
 This arose from the young man associating with bad people.  
 The Jews are Abraham's, Isaac's, and Jacob's posterity.  
 One or both was there.  
 What sort of an animal is that?  
 They would become sooner proficient in Latin.

There is many different opinions concerning it.  
 There are many in town richer than her.  
 Let you and I be as little at variance as possible.  
 If a man's temper was at his own disposal, he would not choose  
 to be of either of these parties.  
 But we of the nations beg leave to differ with them.  
 You was once quite blind; you neither saw your disease or  
 your remedy.  
 Was you present at the last meeting?  
 Hence has arisen much stiffness and affectation.  
 A man's manners may be pleasing, whose morals are bad.  
 He presented him a humble petition.  
 I do not intend to turn a critic on this occasion.  
 The certificate was wrote on parchment.  
 I have often swam across the river.  
 I expected to have seen you last week, but I was disappointed.  
 My father and him were very intimate.  
 Unless he acts prudently, he will not succeed.  
 It was no sooner said but done.  
 Let neither partiality or prejudice appear.  
 How exquisitely is this all performed in Greek!  
 I prevailed with your father to consent.  
 Them that transgress the rules will be punished.

### LESSON III.

Their love, and their hatred, is now perished.  
 Which is the cause, the writer or the reader's vanity?  
 The commission of a generalissimo was also given him.  
 The inquiry is worthy the attention of every scholar.  
 Young twigs are easier bent than boughs.  
 It is not improbable but there are more attractive powers.  
 By this means an universal ferment was excited.  
 "Who were utterly unable to pronounce some letters, and  
 others very indistinctly."—*Sheridan*.  
 "Severus forbid his subjects to change their religion for that  
 of the Christian or Jewish."—*Jones's Ch. Hist.*  
 "Magnus, with four thousand of his supposed accomplices,  
 were put to death without a trial."—*Id.*  
 "Attempting to deceive children into instruction of this kind,  
 is only deceiving ourselves."—*Goldsmith*.  
 We would suggest the importance of every member, individu-  
 ally, using his influence.  
 Having been denied the favours which they were promised.  
 Rely not on any man's fidelity, who is unfaithful to God.

The rules are full as concise, and more clear than before. Death may be sudden to him, though it comes by never so slow degrees.

"I have known the having confessed inability, become the occasion of confirmed impotence."—*Taylor*.

If so much power, wisdom, goodness, and magnificence, is displayed in the material creation, which is the least considerable part of the universe; how great, how wise, how good must He be, who made and governs the whole!

"A good poet no sooner communicates his works, but it is imagined he is a vain young creature, given up to the ambition of fame."—*Pope*.

This was a tax upon himself for the not executing the laws.

#### LESSON IV.

"The rudiments of every language, therefore, must be given as a task, not as an amusement."—*Goldsmith*.

"Time we ought to consider as a sacred trust committed to us by God, of which we are now the depositaries, and [of which] we are to render an account at the last."—*Blair*.

"Thus Justice, properly speaking, is the only virtue; and all the rest have their origin in it."—*Goldsmith*.

"True generosity is a duty as indispensably necessary as those [which are] imposed upon us by law."—*Id.*

"To teach men to be orators, is little less than to teach them to be poets."—*Id.*

"Lysippus is told that his banker asks a debt of forty pounds, and that a distressed acquaintance petitions for the same sum. He gives it, without hesitating, to the latter; for he demands as a favour what the former requires as a debt."—*Id.*

"'That I know not what I want,' said the prince, 'is the cause of my complaint; if I had any known want, I should have a certain wish; that wish would excite endeavour; and I should not then repine to see the sun move so slowly towards the western mountain, or lament when the day breaks, and sleep will no longer hide me from myself.'"—*Dr. Johnson*.

"'My friends,' said he, 'I have seriously considered our manners and our prospects; and [I] find that we have mistaken our own interest. Let us therefore stop, while to stop is in our power.'—They stared awhile in silence one upon another, and at last drove him away by a general chorus of continued laughter."—*Id.*

"The laws of eastern hospitality allowed them to enter, and the master welcomed them, like a man liberal and wealthy.



He was skilful enough in appearances soon to discern that they were no common guests, and spread his table with magnificence."—*Id.*

### LESSON V.—POETRY.

There are, who, deaf to mad Ambition's call,  
Would shrink to hear th' obstrep'rous trump of fame;  
Supremely bless'd if to their portion fall  
Health, competence, and peace."—*Beattie.*

"Shame to mankind! Philander had his foes;  
He felt the truths I sing, and I, in him;  
But he, nor I, feel more."—*Young.*

"Lorenzo, to recriminate is just:  
Fondness for fame is avarice of air."—*Id.*

"Wrong he sustains with temper, looks on heaven,  
Nor stoops to think his injurer his foe."—*Id.*

"Amid the forms which this full world presents  
Like rivals to his choice, what human breast  
E'er doubts, before the transient and minute,  
To prize the vast, the stable, and sublime!"—*Akenside.*

"Now fears in dire vicissitude invade;  
The rustling brake alarms, and quiv'ring shade:  
Nor light nor darkness brings his pain relief;  
One shews the plunder, and one hides the thief."—*Johnson.*

"From education as the leading cause,  
The public character its colour draws;  
Hence the prevailing manners take their cast,  
Extravagant or sober, loose or chaste."—*Cowper.*

"Mercy to him that shews it, is the rule  
And righteous limitation of its act,  
By which Heaven moves in pard'ning guilty man."—*Id.*

"Yet O the thought, that thou art safe, and he!  
That thought is joy, arrive what may to me."—*Id.*

"Then palaces and lofty domes arose;  
These for devotion, and for pleasure those."—*Blackmore.*

"The bless'd to-day is as completely so,  
As who began a thousand years ago."—*Pope.*

"These are thy blessings, Industry! rough power;  
Whom labour still attends, and sweat and pain."—*Thomson.*

“Remote from man, with God he pass'd his days,  
Prayer all his business, all his pleasure praise.”—*Parnell*.

“Nature in silence bid the world repose;  
When near the road a stately palace rose”—*Id.*

“It chanced the noble master of the dome  
Still made his house the wand'ring stranger's home.”—*Id.*

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“Here he had need  
All circumspection! and we now, no less,  
Choice in our suffrage; for on whom we send,  
The weight of all, and our last hope relies.”—*Milton*.

“To copy beauties, forfeits all pretence  
To fame;—to copy faults, is want of sense.”—*Churchill*.

“Whose freedom is by suff'rance, and at will  
Of a superior, he is never free.”—*Cowper*.

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## PART IV.—PROSODY.

PROSODY treats of punctuation, utterance, figures, and versification.

### PUNCTUATION.

Punctuation is the art of dividing composition, by points, or stops, for the purpose of shewing more clearly the sense and relation of the words, and of noting the different pauses and inflections required in reading.

The following are the principal points, or marks; the Comma [,], the Semicolon [;], the Colon [:], the Period [.] , the Dash [—], the Note of Interrogation [?], the Note of Exclamation [!], and the Parenthesis [()].

The Comma denotes the shortest pause; the Semicolon, a pause double that of the comma; the Colon, a pause double that of the semicolon; and the Period, or Full Stop,

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Of what does Prosody treat? What is Punctuation? What are the principal points, or marks? What pauses are denoted by the first four points?

a longer, but indefinite pause, according to the sense.—The pauses required by the other marks, vary according to the structure of the sentence, and their place in it. They may be equal to any of the foregoing.

## OF THE COMMA.

The Comma is used to separate those parts of a sentence, which are so nearly connected in sense, as to be only one degree removed from that close connexion which admits no point.

### RULE I.—SIMPLE SENTENCES.

A simple sentence does not, in general, admit the comma; as, “The bravest persons are the most humane.”

EXCEPTION.—When the nominative in a long simple sentence is accompanied by inseparable adjuncts, a comma should be placed before the verb; as, “This coalition of so many different tribes, is governed by a chieftain.”

### RULE II.—SIMPLE MEMBERS.

The simple members of a compound sentence, whether successive or involved, elliptical or complete, are generally divided by the comma; as,

1. “He deliberates slowly, and he acts promptly.”
2. “The woman, when she saw this, was afraid.”
3. “It may, although I never saw it happen.”
4. “That life is long, which answers life’s great end.”
5. “As thy days, so shall thy strength be.”

Exc. 1.—When a relative immediately follows its antecedent, and is taken in a restrictive sense, the comma should not be introduced before it; as, “The things *which are seen*, are temporal; but the things *which are not seen*, are eternal.”—2 Cor. iv. 18.

Exc. 2.—When the simple members are short, and

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What pauses are required by the last four points? What is the general use of the comma? How many rules for the comma are there? and what are their heads? What says Rule 1st of *simple sentences*?—Rule 2d, of *simple members*? What is the exception to Rule 1st for the comma?—How many and what exceptions are there to Rule 2d?

closely connected by a conjunction or a conjunctive adverb, the comma is generally omitted; as, "The remedy is *worse than* the disease."—"I know not *whether* he departed or stayed."

RULE III.—MORE THAN TWO WORDS.

When more than two words or terms are connected in the same construction, by conjunctions expressed or understood, the comma should be inserted after every one of them but the last; and if they are nominatives before a verb, the comma should follow the last also: as,

1. "By turns they felt the glowing mind,  
Disturb'd, delighted, raised, refined."—*Collins*.
2. "Who, to th' enraptured heart, and ear, and eye,  
Teach beauty, virtue, truth, and love, and melody."

Obs.—Two or more words are in the *same construction*, when they have a common dependence on some other term, and are parsed alike.

RULE IV.—ONLY TWO WORDS.

When only two words or terms are connected by a conjunction, they should not be separated by the comma; as, "Despair and anguish fled the struggling soul."—*Goldsmith*.

Exc. 1.—When the two words connected have several adjuncts, the comma is inserted; as, "By punctuality in his engagements, and honesty in his dealings, he grew wealthy and respected."

Exc. 2.—When the two words connected are emphatically distinguished, the comma is inserted; as,

"Liberal, not lavish, is kind Nature's hand."  
*Beattie*.

—————"Mere prattle, without practice,  
Is all his soldiership."—*Shakspeare*.

Exc. 3.—When there is merely an alternative of words, the comma is inserted; as, "We saw a large opening, or inlet."

Exc. 4.—When the conjunction is understood, the comma is inserted; as,

“Thee the noise, the dance obey.”—*Gray*.

#### RULE V.—WORDS IN PAIRS.

When successive words are joined in pairs by conjunctions, they should be separated in pairs by the comma; as, “Interest and ambition, honour and shame, friendship and enmity, gratitude and revenge, form the chief motives of human action.”

#### RULE VI.—WORDS ABSOLUTE.

Words put absolute, should, with their adjuncts, be set off by the comma; as, “The prince, *his father being dead*, succeeded.”—“*His prætorship in Sicily*, what did it produce?”

#### RULE VII.—WORDS IN APPPOSITION.

Words put in apposition, (especially if they have adjuncts,) are generally set off by the comma; as, “He that now calls upon thee, is Theodore, *the hermit of Teneriffe*.”

Exc. 1.—When several words are used as one compound name, the comma is not inserted; as, “Charles James Fox”—“Marcus Tullius Cicero.”

Exc. 2.—When a common and a proper name are closely united, the comma is not inserted; as, “The river Severn”—“The queen Victoria.”

Exc. 3.—When a pronoun is added to another word merely for emphasis and distinction, the comma is not inserted; as, “Ye men of England”—“I myself”—“You princes.”

Exc. 4.—When a name acquired by some action or relation, is put in apposition with a preceding noun or pronoun, the comma is not inserted; as, “I made the *ground* my bed”—“To make *him king*”—“With *modesty* thy guide.”

#### RULE VIII.—ADJECTIVES.

Adjectives, when something depends on them, or when

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What says Rule 5th of words in pairs?—Rule 6th, of words put absolute?—Rule 7th, of words in apposition?—Rule 8th, of adjectives? How many and what exceptions are there to Rule 7th?

they have the import of a dependent clause, should, with their adjuncts, be set off by the comma; as,

1. \_\_\_\_\_ "Among the roots  
Of hazel, *pendent o'er the plaintive stream*,  
They frame the first foundation of their domes."  
Thomson.
2. "The maids and matrons, on her awful voice,  
*Silent and pale*, in wild amazement hung."—Collins.

Exc.—When an adjective immediately follows its noun, and is taken in a restrictive sense, the comma should not be used before it; as,

"On the coast *averse from entrance*."—Milton.

#### RULE IX.—FINITE VERBS.

Where a finite verb is understood, a comma is generally required: as, "From law arises security; from security, curiosity; from curiosity, knowledge."

#### RULE X.—INFINITIVES.

The infinitive mood, when it follows a verb from which it must be separated, or when it depends on something remote or understood, is generally set off by the comma; as, "His duty was, *to administer justice*"—"To obey, was all we required of him."

#### RULE XI.—PARTICIPLES.

Participles, when something depends on them, when they have the import of a dependent clause, or when they relate to something understood, should, with their adjuncts, be set off by the comma; as,

1. "Young Edwin, *lighted by the evening star*,  
*Ling'ring and list'ning*, wander'd down the vale."
2. "*United*, we stand; *divided*, we fall."
3. "*Properly speaking*, there is no such thing as chance."

Exc.—When a participle immediately follows its noun

and is taken in a restrictive sense, the comma should not be used before it; as,

“A man *renown'd for repartee*,  
Will seldom scruple to make free  
With friendship's finest feeling.”—*Comper*.

#### RULE XII.—ADVERBS.

Adverbs, when they break the connexion of a simple sentence, or when they have not a close dependence on some particular word in the context, should be set off by the comma; as, “We must wait, *however*, till the opportunity arrives.”—“*Besides*, all was dark and uncomfortable.”—“*Truly*, I do not know.”

#### RULE XIII.—CONJUNCTIONS.

Conjunctions, when they are separated from the principal clause that depends on them, or when they introduce an example, are generally set off by the comma; as, “*But*, by a timely call upon Religion, the force of habit was eluded.”—*Johnson*.

#### RULE XIV.—PREPOSITIONS.

Prepositions and their objects, when they break the connexion of a simple sentence, or when they do not closely follow the words on which they depend, are generally set off by the comma; as, “Fashion is, *in general*, nothing but the ostentation of riches.”—“*By writing*, we make others partakers in our knowledge.”

#### RULE XV.—INTERJECTIONS.

Interjections are sometimes set off by the comma; as, “For, *lo*, I will call all the families of the kingdoms of the north.”—*Jeremiah* i. 15.

#### RULE XVI.—WORDS REPEATED.

A word emphatically repeated, should be set off by the

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What says Rule 12th of *adverbs*?—Rule 13th, of *conjunctions*?—Rule 14th, of *prepositions*?—Rule 15th, of *interjections*?—Rule 16th, of *words repeated*?

comma; as, "Happy, happy, happy pair!"—"Oh! dark, dark, dark."—*Milton*.

#### RULE XVII.—DEPENDENT QUOTATIONS.

A quotation or observation, when it is introduced by a verb (as, *say*, *reply*, and the like), is generally separated from the rest of the sentence by the comma; as, "'My name,' she replied, 'is Wisdom.'"—"I say unto all, Watch."

### OF THE SEMICOLON.

The Semicolon is used to separate those parts of a compound sentence which require a longer pause than the comma.

#### RULE I.—COMPOUND MEMBERS.

When several compound members, some or all of which require the comma, are constructed into a period, they are generally separated by the semicolon: as, "So true is it that our sentiments ever vary with the season; and that in adversity we are of one mind, in prosperity of another."—*Harris*.

#### RULE II.—SIMPLE MEMBERS.

When several simple members, each of which is complete in sense, are constructed into a period, if they require a pause greater than that of the comma, they are usually separated by the semicolon: as, "He that is surety for a stranger shall smart for it; and he that hateth suretiship is sure."—*Prov. xi. 15*.

#### RULE III.—APPOSITION, &c.

Words in apposition, or in any other construction, if they require a pause greater than that of the comma, and less than that of the colon, may be separated by the semicolon: as, "There are three genders; the masculine, the feminine, and the neuter."

What says Rule 17th of *dependent quotations*? What is the general use of the semicolon? How many rules are there for the semicolon, and what are their heads? What says Rule 1st of *compound members*?—Rule 2d, of *simple members*?—Rule 3d, of *words in apposition*?



## OF THE COLON.

The Colon is used to separate those parts of a compound sentence which require a longer pause than the semicolon.

## RULE I.—ADDITIONAL REMARKS.

When the preceding clause is complete in itself, but is followed by some additional remark or illustration, the colon is generally used: as, "Avoid the society of slanderers: it is better to dwell alone."—"See that moth fluttering incessantly round the candle: man of pleasure, behold thy image."

## RULE II.—GREATER PAUSES.

When the semicolon has been introduced, and a still greater pause is required within the period, the colon should be employed: as, "Princes have courtiers, and merchants have partners; the voluptuous have companions, and the wicked have accomplices: none but the virtuous can have friends."

## RULE III.—INDEPENDENT QUOTATIONS.

A quotation introduced without dependence on a verb or a conjunction is generally preceded by the colon: as, "In his last moments, he uttered these words: *I fall a sacrifice to sloth and luxury.*"

## OF THE PERIOD.

The Period, or Full Stop, is used to mark an entire and independent sentence, whether simple or compound.

## RULE I.—DISTINCT SENTENCES.

When a sentence is complete in sense, and independent in construction, it should be marked with the period: as, "Learn to do well. Avoid even the appearance of evil."

What is the general use of the colon? How many rules are there for the colon? and what are their heads? What says Rule 1st of *additional remarks*?—Rule 2d, of *greater pauses*?—Rule 3d, of *independent quotations*? What is the general use of the period? How many rules are there for the period? and what are their heads? What says Rule 1st of *distinct sentences*?

## RULE II.—ALLIED SENTENCES.

The period is often employed between two sentences which have a general connexion, expressed by a personal pronoun, a conjunction, or a conjunctive adverb: as, “The selfish man languishes in his narrow circle of pleasures. *They* are confined to what affects his own interests. *He* is obliged to repeat the same gratifications till they become insipid. *But* the man of virtuous sensibility moves in a wider sphere of felicity.”—*Blair*.

## RULE III.—ABBREVIATIONS.

The period is generally used after abbreviations: as, A. D. for *Anno Domini*—Pro tem. for *pro tempore*—Ult. for *ultimo*—i. e. for *id est*, that is.

## OF THE DASH.

The Dash is used to denote an unexpected or emphatic pause of variable length.

## RULE I.—ABRUPT PAUSES.

A sudden interruption or transition should be marked with the dash: as, “‘I must inquire into the affair, and if—’ ‘And if!’ interrupted the farmer.”

“Here lies the great—false marble, where?  
Nothing but sordid dust lies here.”—*Young*.

## RULE II.—EMPHATIC PAUSES.

To mark a greater pause than the structure of the sentence or the points inserted would seem to require, the dash may be employed: as,

“And now they part—to meet no more.”

“Revere thyself;—and yet thyself despise.”

“Behold the picture!—Is it like?—Like whom?”

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What says Rule 2d of *allied sentences*?—Rule 3d, of *abbreviations*? What is the use of the dash? How many rules are there for the dash? and what are their heads? What says Rule 1st of *abrupt pauses*?—Rule 2d, of *emphatic pauses*?

## OF THE NOTE OF INTERROGATION.

The Note of Interrogation is used to denote a question.

## RULE I.—QUESTIONS DIRECT.

Questions expressed directly as such should always be followed by the note of interrogation: as,

“Ah! what means the opening flower?  
And the bud that decks the thorn?”—*Gray*.

## RULE II.—QUESTIONS UNITED.

When two or more questions are united in one compound sentence, the comma or semicolon is sometimes placed between them, and the note of interrogation after the last only: as,

“Must no dislike alarm, no wishes rise,  
No cries invoke the mercies of the skies?”

*Johnson.*

## RULE III.—QUESTIONS INDIRECT.

When a question is mentioned, but not put directly as a question, it loses both the quality and the sign of interrogation: as, “The Cyprians asked me *why I wept.*”

## OF THE NOTE OF EXCLAMATION.

The Note of Exclamation is used to denote some strong or sudden emotion of the mind; and, as a sign of great wonder, it may be repeated!!!

## RULE I.—INTERJECTIONS.

Interjections and other expressions of great emotion are generally followed by the note of exclamation: as,

“O! let me listen to the words of life!”—*Thomson.*

What is the use of the note of interrogation? How many rules are there for it? and what are their heads? What says Rule 1st of *questions direct*?—Rule 2d, of *questions united*?—Rule 3d, of *questions indirect*? What is the use of the note of exclamation? How many rules are there for it? and what are their heads? What says Rule 1st of *interjections*?

RULE II.—INVOCATIONS.

After an earnest address or invocation, the note of exclamation is usually preferred to the comma: as, “Whereupon, O king Agrippa! I was not disobedient unto the heavenly vision.”—*Acts* xxvi. 19.

RULE III.—EXCLAMATORY QUESTIONS.

A question uttered with vehemence, and without reference to an answer, should be followed by the note of exclamation: as, “How madly have I talked!”—*Young*.

OF THE PARENTHESIS.

The Parenthesis is used to distinguish a clause that is hastily thrown in between the parts of a sentence to which it does not properly belong: as,

“To others do (the law is not severe)  
What to thyself thou wishest to be done.”—*Beattie*.

Obs.—The incidental clause should be uttered in a lower tone and faster than the principal sentence. It always requires a pause as great as that of a comma, or greater.

RULE I.—INCIDENTAL CLAUSES.

A clause that breaks the unity of a sentence too much to be incorporated with it, and only such, should be enclosed in a parenthesis; as,

“Know then this truth, (enough for man to know,)  
Virtue alone is happiness below.”—*Pope*.

RULE II.—INCLUDED POINTS.

The parenthesis does not supersede the other stops; it terminates with a pause equal to that which precedes it; and it should include the same point, except when the sentences differ in form: as,

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What says Rule 2d of *invocations*?—Rule 3d, of *exclamatory questions*? What is the use of the parenthesis? How many rules are there for it? and what are their heads? What says Rule 1st of *incidental clauses*?—Rule 2d, of *included points*?

“Man’s thirst of happiness declares it is :  
 (For nature never gravitates to nought :)  
 That thirst unquench’d, declares it is not here.”

*Young.*

“Night visions may befriend : (as sung above :)  
 Our waking dreams are fatal. How I dreamt  
 Of things impossible ! (could sleep do more ?)  
 Of joys perpetual in perpetual change !”—*Id.*

## OF THE OTHER MARKS.

The following marks are also occasionally used for various purposes :

1. ['] The *Apostrophè* denotes either the possessive case or the omission of one or more letters of a word : as, “The *girl’s* regard to her *parents’* advice ;”—*’gan, mov’d, e’er, tho’*, for *began, moved, ever, though*.

2. [-] The *Hyphen* connects the parts of compound words ; as, *ever-moving*. Placed at the end of a line, it shews that one or more syllables of a word are carried forward to the next line.

3. [¨] The *Diaeresis*, placed over the latter of two vowels, shews that they are not a diphthong : as, *aërial*.

4. [´] The *Acute Accent* marks the syllable which requires the principal stress in pronunciation : as, *équal, equal’ity*. It is sometimes used in opposition to the grave accent, to distinguish a close vowel, or to denote the rising inflection of the voice.

5. [˘] The *Grave Accent* is used in opposition to the acute, to distinguish an open vowel, or to denote the falling inflection of the voice.

6. [ˆ] The *Circumflex* generally denotes the broad sound of a vowel : as, *eclát*.

7. [˘] The *Breve* is used to denote either a close vowel or a syllable of short quantity : as, *räven*, to devour.

What is said about the other marks ? What is the use of the apostrophe—of the hyphen—of the diaeresis—of the acute accent—of the grave accent—of the circumflex—of the breve ?

8. [ˉ] The *Macron* is used to denote either an open vowel or a syllable of long quantity: as, *rāven*, a bird.

9. [—] or [\*\*\*\*] The *Ellipsis* denotes the omission of some letters or words: as, *K—g*, for *king*.

10. [^] The *Caret* shews where to insert words or letters that have been accidentally omitted.

11. [~] The *Brace* serves to unite a triplet, or to connect several terms with something to which they are all related.

12. [§] The *Section* marks the smaller divisions of a book or chapter.

13. [¶] The *Paragraph* (chiefly used in the Bible) denotes the commencement of a new subject. The parts of discourse which are called paragraphs are, in general, sufficiently distinguished by beginning a new line, and carrying the first word a little forwards or backwards.

14. [“ ”] The *Quotation Points* distinguish words that are taken from another author or speaker. A quotation within a quotation is marked with single points; which, when both are employed, are placed within the others.

15. [⌋] The *Crotchets* generally enclose some correction or explanation, or the subject to be explained: as, “He [the speaker] was mistaken.”

16. [☞] The *Index* points out something remarkable.

17. [\*] The *Asterisk*, [†] the *Obelisk*, [‡] the *Double Dagger*, and [||] the *Parallel*, refer to marginal notes. The *letters* of the alphabet, or the numerical *figures*, may be used for the same purpose.

☞ [For oral exercises in punctuation, the Teacher may select any well-pointed book, to which the foregoing rules and explanations may be applied by the pupil.]

What is the use of the macron—of the ellipsis—of the caret—of the brace—of the section—of the paragraph—of the quotation points—of the crotchets—of the index—of the asterisk, the obelisk, the double dagger, and the parallel?

[Having correctly answered the foregoing questions, the pupil should be taught to apply what he has learned; and, for this purpose, he may be required to read the preface to this volume, or a portion of any other accurately-pointed book, and to assign a reason for every mark he finds.]

## UTTERANCE.

Utterance is the art of expression by the voice. It includes the principles of pronunciation and elocution.

## OF PRONUNCIATION.

Pronunciation, as distinguished from elocution, is the utterance of words taken separately.

Pronunciation requires a knowledge of the just powers of the letters in all their combinations, and of the force and seat of the accent.

I. The *Just Powers* of the letters are those sounds which are given to them by the best readers.

II. *Accent* is the stress which we lay upon some particular syllable, whereby it is distinguished from the rest: as, *grám-mar*, *gram-má-ri-an*.

Every word of more than one syllable has one of its syllables accented.

When the word is long, we often give a secondary or less forcible accent to another syllable; as, to the last of *tém-per-a-túre*, and to the second of *in-dém-ni-fi-cá-tion*.

A full and open pronunciation of the long vowel sounds, a clear articulation of the consonants, a forcible and well-placed accent, and a distinct utterance of the unaccented syllables, distinguish the elegant speaker.

## OF ELOCUTION.

Elocution is the utterance of words that are arranged into sentences, and form discourse.

Elocution requires a knowledge and right application of emphasis, pauses, inflections, and tones.

I. *Emphasis* is the stress of voice which we lay upon some particular word or words in a sentence, to distinguish them from the rest.

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What is *Utterance*? and what does it include? What is pronunciation? What does pronunciation require? What are the just powers of the letters? What is accent? Is every word accented? Can a word have more than one accent? What four things distinguish the elegant speaker? What is elocution? What does elocution require? What is emphasis?

II. *Pauses* are cessations in utterance, to relieve the speaker and render language intelligible and pleasing. The duration of the pauses should be proportionate to the degree of connexion between the parts of the discourse.

III. *Inflections* are those peculiar variations of the human voice by which it is made to pass from one note into another. The passage of the voice from a lower to a higher note, is called the *rising inflection*. The passage of the voice from a higher to a lower note, is called the *falling inflection*. These two opposite inflections may be heard in the following examples: 1. The *rising*, "Do you mean to go?" 2. The *falling*, "When will you go?"

Obs.—Questions that may be answered by *yes* or *no* require the rising inflection; those that demand any other answer must be uttered with the falling inflection.

IV. *Tones* are those modulations of the voice which depend upon the feelings of the speaker. And it is of the utmost importance that they be natural, and adapted to the subject and to the occasion; for upon them, in a great measure, depends all that is pleasing or interesting in elocution.

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## FIGURES.

A *Figure*, in grammar, is an intentional deviation from the ordinary form, construction, or application, of words. There are, accordingly, figures of Etymology, figures of Syntax, and figures of Rhetoric. When figures are judiciously employed, they both strengthen and adorn expression. They occur more frequently in poetry than in prose; and several of them are merely poetic licenses.

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What are pauses? and what is said of their duration? What are inflections?—What is called the rising inflection?—What is called the falling inflection?—How are these inflections exemplified?—How are they used in asking questions? What are tones? and why do they deserve particular attention? What is a *Figure* in grammar? How many kinds of figures are there?



## FIGURES OF ETYMOLOGY.

A Figure of Etymology is an intentional deviation from the ordinary form of a word.

The principal figures of Etymology are eight; namely, *A-phær-e-sis*, *Pros-the-sis*, *Syn-co-pe*, *A-poc-o-pe*, *Par-a-go-ge*, *Di-ær-e-sis*, *Syn-ær-e-sis*, and *Tme-sis*.

I. *Aphæresis* is the omission of some of the initial letters of a word; as, 'gainst, 'gan, 'neath,—for *against*, *began*, *beneath*.

II. *Prosthesis* is the prefixing of an expletive syllable to a word; as, *adown*, *bestrown*, *evanished*, *yclad*,—for *down*, *strrown*, *vanished*, *clad*.

III. *Syncope* is the omission of some of the middle letters of a word: as, *lik'st*, for *likest*; *o'ertake*, for *overtake*.

IV. *Apocope* is the omission of some of the final letters of a word: as, *tho'*, for *though*; *th'*, for *the*.

V. *Paragoge* is the annexing of an expletive syllable to a word: as, *withouten*, for *without*; *deary*, for *dear*.

VI. *Dieresis* is the separating of two vowels that might form a diphthong: as, *coöperate*, not *cooperate*; *aëronaut*, not *æronaut*.

VII. *Synæresis* is the sinking of two syllables into one: as, *seest*, for *seest*; *tacked*, for *tack-ed*; *drowned*, for *drown-ed*.

Obs.—When a vowel is entirely suppressed in pronunciation (whether retained in writing or not), the consonants connected with it fall into another syllable: thus, *tried*, *triest*, *loved* or *lov'd*, *lovest* or *lov'st*, are monosyllables; except in solemn discourse, in which the *e* is generally retained and pronounced.

VIII. *Tmesis* is the inserting of a word between the parts of a compound: as, “On *which* side *soever*.”—“To us *ward*.”—“To God *ward*.”

## FIGURES OF SYNTAX.

A Figure of Syntax is an intentional deviation from the ordinary construction of words.

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What is a figure of etymology? How many and what are the figures of etymology? What is aphæresis—prosthesis—syncope—apocope—paragoge—dieresis—synæresis—tmesis? What is a figure of syntax?

The principal figures of Syntax are five; namely, *El-lip-sis*, *Ple-o-nasm*, *Syl-lep-sis*, *En-al-la-ge*, and *Hy-per-ba-ton*.

I. *Ellipsis* is the omission of some word or words which are necessary to complete the construction, but not necessary to convey the meaning. Such words are said to be *understood*; because they are received as belonging to the sentence, though they are not uttered.

Almost all compound sentences are more or less elliptical. There may be an omission of any of the parts of speech, or even of a whole clause; but the omission of articles or interjections can scarcely constitute a proper ellipsis.

Examples:

1. Of the *Article*; as, "A man and [*a*] boy."—"The day, [*the*] week, and [*the*] month."

2. Of the *Noun*; as, "The upper [*house*] and the lower house."—"The twelve [*apostles*]."—"A dozen [*bottles*] of wine."

3. Of the *Adjective*; as, "What is suitable to the former, is not [*suitable*] to the latter."

4. Of the *Pronoun*; as, "I love [*him*] and [*I*] imitate him."—"The books [*which*] we own."

5. Of the *Verb*; as, "Who did this? I [*did it*]."

6. Of the *Participle*; as, "That [*being*] done, they part."

7. Of the *Adverb*; as, "He thought [*justly*] and acted justly."—"Exceedingly great and [*exceedingly*] powerful."

8. Of the *Conjunction*; as, "The fruit of the Spirit is love, [*and*] joy, [*and*] peace, [*and*] long-suffering, [*and*] gentleness, [*and*] goodness, [*and*] faith, [*and*] meekness, [*and*] temperance."—*Gal.* v. 22. The repetition of the conjunction is called *Polysyndeton*; and the omission of it, *Asyndeton*.

9. Of the *Preposition*; as, "[*On*] this day."—" [*In*] next month."—"He departed [*from*] this life."

How many and what are the figures of syntax? What is ellipsis in grammar? Are sentences often elliptical? How can there be an ellipsis of the article—the noun—the adjective—the pronoun—the verb—the participle—the adverb—the conjunction—the preposition?

10. Of the *Interjection*; as, "Oh! the folly, [*Oh!*] the wickedness of men!"

11. Of a *Clause*; as, "The active commonly do more than they are bound to do; the indolent [*commonly do*] less [*than they are bound to do*]."

II. *Pleonasm* is the introduction of superfluous words. This figure is allowable only when, in animated discourse, it abruptly introduces an emphatic word, or repeats an idea to impress it more strongly; as, "*He* that hath ears to hear, let him hear."—"All ye inhabitants of the world, *and dwellers on the earth!*"—"There shall not be left one stone upon another *that shall not be thrown down*."—"I know thee *who thou art*."—*Bible*. A Pleonasm is sometimes impressive and elegant; but an unemphatic repetition of the same idea is one of the worst faults of bad writing.

III. *Syllepsis* is agreement formed according to the figurative sense of a word, or the mental conception of the thing spoken of, and not according to the literal or common use of the term; it is, therefore, in general, connected with some figure of rhetoric: as, "The *Word* was made flesh and dwelt among us, and we beheld *his* glory."—*John* i. 14. "Then Philip went down to the *city* of Samaria, and preached Christ unto *them*."—*Acts* viii. 5. "While *Evening* draws *her* crimson curtain round."—*Thomson*.

IV. *Enallagè* is the use of one part of speech, or of one modification, for another. This figure borders closely upon solecism; and, for the stability of the language, it should be sparingly employed. There are, however, some forms of it which can appeal to good authority: as,

"They fall *successive* [ly], and *successive* [ly] rise." *Pope*.

"Than *whom* [who] none higher sat."—*Milton*.

"Sure some disaster has *befell*" [befallen].—*Gay*.

V. *Hyperbaton* is the transposition of words; as, "He wanders *earth around*."—*Comper*. "*Rings the world* with the vain stir."—*Id*. "*Whom* therefore ye ignorantly

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How can there be an ellipsis of the interjection—of a clause? What is pleonasm? and when is this figure allowable? What is syllepsis—enallagè—hyperbaton?

worship, *him declare I* unto you.”—*Acts*. This figure is much employed in poetry. A judicious use of it confers harmony, variety, strength, and vivacity, upon composition. But care should be taken lest it produce ambiguity or obscurity.

## FIGURES OF RHETORIC.

A Figure of Rhetoric is an intentional deviation from the ordinary application of words. Figures of this kind are commonly called *Tropes*.

Numerous departures from perfect simplicity of diction occur in almost every kind of composition. They are mostly founded on some similitude or relation of things, which, by the power of imagination, is rendered conducive to ornament or illustration.

The principal figures of Rhetoric are fourteen; namely, *Sim-i-le*, *Met-a-phor*, *Al-le-gor-y*, *Me-ton-y-my*, *Sy-nec-do-che*, *Hy-per-bo-le*, *Vis-ion*, *A-pos-tro-phe*, *Per-son-i-fi-ca-tion*, *Er-o-té-sis*, *Ec-pho-né-sis*, *An-tith-e-sis*, *Cli-max*, and *I-ro-ny*.

I. A *Simile* is a simple and express comparison; and is generally introduced by *like*, *as*, or *so*: as,

“Thine eye is like the star of eve,  
And sweet thy voice as seraph’s song.”—*Coleridge*.

II. A *Metaphor* is a figure that expresses the resemblance of two objects by applying either the name, or some attribute, adjunct, or action, of the one directly to the other; as,

“See how the *golden* groves around me *smile*.”  
*Addison*.

“Conscience is a *thousand swords*.”—*Shakspeare*.

“Speechless and fix’d in all the *death* of woe.”  
*Thomson*.

III. An *Allegory* is a continued narration of fictitious

What is said of hyperbaton? What is a figure of rhetoric? What name have such figures? Do figures of rhetoric often occur? On what are they founded? How many and what are the principal figures of rhetoric? What is a simile—an allegory?

events, designed to represent and illustrate important realities. Thus the Psalmist represents the *Jewish nation* under the symbol of a *vine*: "Thou hast brought a vine out of Egypt: thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root; and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars."—*Psalm lxxx. 8.*

Obs.—The *Allegory*, agreeably to the foregoing definition of it, includes most of those similitudes which in the Scriptures are called *parables*; it includes also the better sort of *fables*.

IV. A *Metonymy* is a change of names. It is founded on some such relation as that of *cause* and *effect*, of *subject* and *adjunct*, of *place* and *inhabitant*, of *container* and *thing contained*, or of *sign* and *thing signified*: as, "The thorns of state:" i. e. *annoyances* of *power*.—"They smote the city:" i. e. *citizens*.—"The sceptre shall not depart from Judah;" i. e. *kingly power*.

V. *Synecdoche* is the naming of the whole for a part, or of a part for the whole; as, "This *roof* [i. e. house] protects you."—"Now the *year* [i. e. summer] is beautiful."

VI. *Hyperbole* is extravagant exaggeration, in which the imagination is indulged beyond the sobriety of truth; as,

"The sky *shrunk upward with unusual dread*,  
And trembling Tiber *dived beneath his bed*."

*Dryden.*

VII. *Vision*, or *Imagery*, is a figure by which the speaker represents the objects of his imagination as actually before his eyes and present to his senses; as,

"On yonder cliffs a grisly band,  
I see them sit, they linger yet,  
Avengers of their native land."—*Gray.*

VIII. *Apostrophe* is a turning from the regular course of the subject into an animated address; as, "Death is swallowed up in victory. O Death! where is thy sting? O Grave! where is thy victory?"—1 *Cor. xv. 54, 55.*

IX. *Personification* is a figure by which, in imagination, we ascribe intelligence and personality to unintelligent beings or abstract qualities; as,

“ ‘My children,’ the *Camelion* cries.”—*Merrick*.

“Lo, steel-clad *War* his gorgeous standard rears!”

*Rogers*.

“O, now doth *Death* line his dead chaps with steel.”

*Shakspeare*.

X. *Erotesis* is a figure in which the speaker adopts the form of interrogation, not to express a doubt, but, in general, confidently to assert the reverse of what is asked; as, “Hast thou an arm like God? or canst thou thunder with a voice like him?”—*Job* xl. 9. “He that planted the ear, shall he not hear? he that formed the eye, shall he not see?”—*Psalm* xciv. 9.

XI. *Ecphonesis* is a pathetic exclamation, denoting some violent emotion of the mind: as, “O liberty!—O sound once delightful to every Roman ear!—O sacred privilege of Roman citizenship!—once sacred—now trampled upon!”—*Cicero*. “O that I had wings like a dove! for then would I fly away and be at rest!”—*Psalm* lv. 6.

XII. *Antithesis* is a placing of things in opposition, to heighten their effect by contrast; as,

“Though *deep*, yet *clear*; though *gentle*, yet not *dull*;  
*Strong* without *rage*; without *o’erflowing*, *full*.”

*Pope*.

XIII. *Climax* is a figure in which the sense rises, by successive steps, to what is more and more important and interesting, or descends to what is more and more minute and particular; as, “Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness; and to brotherly kindness, charity.”—2 *Pet.* i. 5.

XIV. *Irony* is a figure in which the speaker sneeringly utters the direct reverse of what he intends shall be under-

stood; as, “ ‘Very well,’ cried I, ‘that’s a good girl; I find you are perfectly qualified for making converts, and so go help your mother to make the gooseberry pie.’ ”—*Goldsmith*.

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## VERSIFICATION.

Versification is the art of arranging words into lines of correspondent length, so as to produce harmony by the regular alternation of syllables differing in quantity.

In poetry, every syllable is considered to be either *long* or *short*. A long syllable is reckoned to be equal to two short ones: as, *tūbe*, *tūb*.

Obs. 1.—The quantity of a syllable does not depend on the sound of the vowel or diphthong, but principally on the degree of accentual force with which the syllable is uttered, whereby a greater or less portion of time is employed. The open vowel sounds are those which are the most easily protracted, yet they often occur in the shortest and feeblest syllables.

Obs. 2.—Most monosyllables may be made either long or short, as suits the rhythm. In words of greater length, the accented syllable is always long; and a syllable immediately before or after that which is accented, is always short.

*Rhyme* is a similarity of sound between the last syllables of different lines. *Blank verse* is verse without rhyme.

Obs.—The principal rhyming syllables are generally long. Double rhyme adds one short syllable; triple rhyme, two. Such syllables are redundant in iambic and anapestic verses.

## POETIC FEET.

A *verse* is a *line of poetry* consisting of successive combinations of syllables, called *feet*. A poetic *foot* generally consists of two, and sometimes of three, syllables, one of which is always accented.

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What is *Versification*? What is the *quantity* of a syllable? How is quantity distinguished? How is it said to be proportioned? On what does quantity depend? and what sounds are the most easily lengthened? What words are *variable* in quantity? and what syllables are *fixed*? What is *rhyme*? What is *blank verse*? Of what does a *verse* of poetry consist? Of what does a *foot* consist?

The principal English feet are the *Iambus*, the *Trochee*, the *Anapæst*, and the *Dactyl*.

1. The *Iambus* is a poetic foot consisting of a short syllable and a long one; as, *bětrāy*, *ădore*.

2. The *Trochee* is a poetic foot consisting of a long syllable and a short one; as, *hătefŭl*, *nŏblě*.

3. The *Anapæst* is a poetic foot consisting of two short syllables and one long one; as, *cŏntrăvĕne*, *intĕrcĕde*.

4. The *Dactyl* is a poetic foot consisting of one long syllable and two short ones; as, *lăbŏurĕr*, *pŏssiblĕ*.

We have, accordingly, four kinds of verse, or poetic measure; *Iambic*, *Trochaic*, *Anapæstic*, and *Dactylic*.

## SCANNING.

*Scanning* is the dividing of verses into the feet which compose them.

Oss.—When a syllable is wanting, the verse is said to be *catalectic*; when the measure is exact, the line is *acatalectic*; when there is a redundant syllable, it forms *hypermeter*.

### I. OF IAMBIC VERSE.

In Iambic verse, the stress is laid on the even syllables. It consists of the following measures:

#### 1. *Iambic of Seven feet, or Heptameter.*

Thĕ Lŏrd | dĕscĕn|dĕd frŏm | ăbŏve, | ănd bŏw'd | thĕ  
hĕav|ĕns high.

Modern poets have divided this kind of verse into alternate lines of four and three feet: thus,

O blĭnd | tŏ ĕach | ĭndŭl|gĕnt ăim  
Of pŏw'r | sŭprĕme|lŷ wĭse,  
Who fan|cy hap|pĭness | ĭn aught  
The hand | of Heav'n | denies!

What are the principal English feet? What is an iambus—a trochee—an anapest—a dactyl? How many kinds of verse have we? What is scanning? What syllables are accented in an iambic line? What are the several measures of iambic verse?



2. *Iambic of Six feet, or Hexameter.*

Thȳ rēalm | fōr ēv|ēr lāsts, | thȳ ōwn | MēssI|āh rēigns.

This is the *Alexandrine*; it is seldom used except to complete a stanza in an ode, or occasionally to close a period in heroic rhyme.

3. *Iambic of Five feet, or Pentameter.*

Fōr prāise | tōo dēar|lȳ lōved | ōr wārm|lȳ sōught,  
Enfee|bles all | inter|nal strength | of thought.

With sōl|ēmn ād|ōrā|tiōn dōwn | thȳ cāst  
Their crowas | inwove | with am|aranth | and gold.

This is the regular English *heroic*. It is, perhaps, the only measure suitable for blank verse.

The *Elegiac Stanza* consists of four heroics rhyming alternately: as,

Enough | has Heav'n | indulged | of joy | below,  
To tempt | our tar|riance in | this loved retreat;  
Enough | has Heav'n | ordain'd | of use|ful woe,  
To make | us lan|guish for | a hap|pier seat.

4. *Iambic of Four feet, or Tetrameter.*

Thē jōys | ābōve | āre ūn|dērstōd  
And rel|ish'd on|ly by | the good.

5. *Iambic of Three feet.*

Blūe light|nīngs tīnge | thē wāve,  
And thun|der rends | the rock.

6. *Iambic of Two feet.*

Thēir lōve | ānd āwe  
Supply | the law.

7. *Iambic of One foot.*

Hōw brīght,  
The light!

Lines of fewer than seven syllables are seldom found, except in connexion with longer verses.

In iambic verse, the first foot is often varied by introducing a trochee; as,

Plānēts | ānd sūns | rūn lāw|lēss thrōugh | thē skȳ.

By a synæresis of the two short syllables, an anapæst may sometimes be employed for an iambus; or a dactyl for a trochee: as,

*O'er māny ā frō|zēn, māny ā fl'r'y ālp.*

## II. OF TROCHAIC VERSE.

In Trochaic verse, the stress is laid on the odd syllables. Single-rhymed trochaic omits the final short syllable, that it may end with a long one. This kind of verse is the same as iambic without the initial short syllable. Iambics and trochaics often occur in the same poem.

### 1. *Trochaic of Six feet.*

On ā | mōuntāin | strēth'd bē|nēath ā | hōary | willōw,  
Lay a | shepherd | swain, and | view'd the | rolling | billow.

### 2. *Trochaic of Five feet.*

Virtūe's | bright'ning | rāy shāll | bēam fōr | ēvēr.

#### *Single Rhyme.*

Idlē | āftēr | dīnnēr, | In hīs | chāir,  
Sat a | farmer, | ruddy, | fat, and | fair.

### 3. *Trochaic of Four feet.*

Rōund ā | hōly | cālm dī|fūsing,  
Love of | peace and | lonely | musing.

#### *Single Rhyme.*

Rēstlēss | mōrtāls | tōil fōr | nōught;  
Bliss in | vain from | earth is | sought.

### 4. *Trochaic of Three feet.*

Whēn ōur | hēarts āre | mōurnīng.

#### *Single Rhyme.*

In thē | dāys ōf | ōld,  
Stories | plainly | told—

5. *Trochaic of Two feet.*

Fāncŷ | viēwīng  
Joys en|suing.

*Single Rhyme.*

Tūmūlt | cēase,  
Sink to | peace.

6. *Trochaic of One foot.*

Chāngīng,  
Rāngīng.

## III. OF ANAPÆSTIC VERSE.

In Anapæstic verse, the stress is laid on every third syllable. The first foot of an anapæstic line may be an iambus.

1. *Anapæstic of Four feet.*

At thē clōse | ōf thē dāy | whēn thē hām|lēt Is still,  
And mor|tals the sweets | of forget|fulness prove.

2. *Anapæstic of Three feet.*

I ām mōn|ārch ōf āll | I sŭrvēy;  
My right | there is none | to dispute.

3. *Anapæstic of Two feet.*

Whēn I lōok | ōn mŷ bōys,  
They renew | all my joys.

4. *Anapæstic of One foot.*

On thē lānd  
Let me stand.

## IV. OF DACTYLIC VERSE.

In pure Dactylic verse, the stress is laid on the first, the fourth, the seventh, and the tenth syllable. Full dactylic generally forms triple rhyme. When one of the final short

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What syllables are accented in an anapæstic line? What are the several measures of anapæstic verse? What syllables are accented in a dactylic line?

syllables is omitted, the rhyme is double; when both, single. Dactylic with single rhyme is the same as anapæstic without its initial short syllables. Dactylic measure is uncommon; and, when employed, is seldom perfectly regular.

1. *Dactylic of Four feet.*

Bōys wīll ān|tīc|pāte, | lāvīsh, ānd | dīssīpāte,  
 All thāt yōur | būs|y pāte | hōardēd wīth | cāre;  
 And, in thēr | foolīshness, | passion, and | mulīshness,  
 Chārgē yōu wīth | churlīshness, | spurnīng yōur | pray'r.

2. *Dactylic of Three feet.*

Ever sīng | mērrī|y, | mērrī|y.

3. *Dactylic of Two feet.*

Frēe frōm sā|tīet|y,  
 Care, and anx|īety,  
 Charms in va|riety,  
 Fall to hīs | shāre.

4. *Dactylic of One foot.*

Fēarfūll|y,  
 Tearfūll|y.

OF READING VERSE.

With respect to the art of reading verse, we can lay down but a few simple rules; but these may perhaps be useful.

1. Words should be pronounced as in prose and in conversation; for reading is but rehearsing another's conversation.

2. The emphasis should be observed as in prose. The voice should bound from accent to accent, and no stress should be laid on little unimportant words, nor on weak syllables.

3. The sentential pauses should be observed as in prose; these are not affected by the kind of writing, being regulated entirely by the sense. But as the cæsural and final pauses are designed to increase the melody of verse, the strictest attention must be paid to them in reading. They mark a suspension of voice without rising or falling.

To read prose well, it is necessary to understand what is read; and to read poetry well, it is farther necessary to under-

stand the structure of verse. For want of this knowledge, most people read all verse like the Iambic measure. The following are pure Iambics.

“Above how high progressive life may go !  
Around how wide, how deep extend below !”

It is so easy to lay an accent on every second syllable, that any schoolboy can read this measure with tolerable propriety. But the misfortune is, that when a habit of reading this kind of metre is once formed, persons do not vary their manner to suit other measures. Thus in reciting the following line,

“Load *the* tall *bark*, and *launch* into the main,”

many people would lay the accent on every second syllable ; and thus read, our poetry becomes the most monotonous and ridiculous of all poetry in the world.

Let the following line be repeated without its pauses, and it loses its principal beauty :

“Bold, as a hero, as a virgin mild.”

So in the following :

“Reason, the card, but passion is the gale.”

“From storms, a shelter ; and from heat, a shade.”

The harmony is, in all these instances, improved much by the semi-pauses, and at the same time the sense is more clearly understood.

Considering the difficulty of reading verse, it is not surprising to find but few who are proficient in this art. A knowledge of the structure of verse, of the several kinds of feet, of the nature and use of the final, the cæsural, and the semi-cæsural pauses, is essential to a graceful manner of reading poetry ; and even this, without good examples and a correct ear, will hardly effect the purpose. It is for this reason that children should not be permitted to read poetry of the more difficult kind, without the best examples for them to imitate. They frequently contract, in early life, either a monotony or a chant, which, when grown into a habit, is seldom eradicated.

## EXAMPLES FOR PARSING.

### CHAPTER IX.—PROSODICAL.

*In the Ninth Chapter, are exemplified the several Figures of Etymology, of Syntax, and of Rhetoric; and by it the pupil may also be exercised in relation to the principles of Punctuation, Utterance, and Versification.*

### LESSON I.—FIGURES OF ETYMOLOGY.

APHÆRESIS, PROSTHESIS, SYNCOPÉ, APOCOPE, PARAGOGÉ,  
DIÆRESIS, SYNÆRESIS, AND TMESIS.

“Bend 'gainst the steepy hill thy breast,  
Burst down like torrent from its crest.”—*Scott.*

“'Tis mine to teach th' inactive hand to reap  
Kind nature's bounties o'er the globe diffused.”—*Dyer.*

“Alas! alas! how impotently true  
Th' ærial pencil forms the scene anew.”—*Cawthorne.*

“Here a deformed monster joy'd to won,  
Which on fell rancour ever was ybent.”—*Lloyd.*

“Withouten trump was proclamation made.”—*Thomson.*

“The gentle knight, who saw their rueful case,  
Let fall adown his silver beard some tears.  
'Certes,' quoth he, 'it is not e'en in grace,  
T' undo the past and eke your broken years.'”—*Id.*

“Vain tamp'ring has but foster'd his disease;  
'Tis desp'rate, and he sleeps the sleep of death.”—*Cowper.*

“I have a pain upon my forehead here——  
Why that's with watching; 'twill away again.”—*Shakspeare.*

“I'll to the woods, among the happier brutes;  
Come, let's away; hark! the shrill horn resounds.”—*Smith.*

“What prayer and supplication soever be made.”—*Bible.*

“By the grace of God we have had our conversation in the  
world, and more abundantly to you ward.”—*Ib.*

## LESSON II.—FIGURES OF SYNTAX.

ELLIPSIS, PLEONASM, SYLLEPSIS, ENALLAGE,  
HYPERBATON.

“To earn her aid, with fix’d and anxious eye,  
He looks on nature’s [—] and on fortune’s course ;  
Too much in vain.”—*Akenside*.

“Self-love and Reason to one end aspire,  
Pain [—] their aversion, pleasure [—] their desire ;  
But greedy that its object would devour,  
This [—] taste the honey, and not wound the flower.”—*Pope*

“Thou hast chastised me, and I was chastised, as a bullock  
unaccustomed to the yoke: turn thou me, and I shall be  
turned ; for thou art the Lord my God.”—*Jer. xxxi. 18.*

“Consider the lilies of the field how they grow.”—*Mat. vi. 28.*

“Thou art Simon the son of Jona: thou shalt be called  
Cephas, which is, by interpretation, a stone.”—*John i. 42.*

“For those the race of Israel oft forsook  
Their living strength, and unfrequented left  
His righteous altar, bowing lowly down  
To bestial gods.”—*Milton*.

“Come, Philomelus ; let us instant go,  
O’return his bow’rs, and lay his castle low.”—*Thomson*.

“Still as he pass’d, the nations he sublimed.”—*Id.*

“Such resting found the sole of unblest feet.”—*Milton*.

“Where, ’midst the changeful scenery ever new,  
Fancy a thousand wondrous forms describes.”—*Beattie*.

## LESSON III.—FIGURES OF RHETORIC.

SIMILE, METAPHOR, ALLEGORY, METONYMY, SYNEC DOCHE.

“Human greatness is short and transitory, as the odour of  
incense in the fire.”—*Dr. Johnson*.

“Plants raised with tenderness are seldom strong ;  
Man’s coltish disposition asks the thong ;  
And, without discipline, the fav’rite child,  
Like a neglected forester, runs wild.”—*Cowper*.

“Carazan gradually lost the inclination to do good, as he acquired the power; and as the hand of time scattered snow upon his head, the freezing influence extended to his bosom.”—*Hawkesworth*.

“The tree of knowledge, blasted by disputes,  
Produces sapless leaves instead of fruits.”—*Denham*.

“But what think ye?—A certain man had two sons; and he came to the first, and said, ‘Son, go work to-day in my vineyard.’ He answered and said, ‘I will not:’ but afterward he repented, and went. And he came to the second, and said likewise. And he answered and said, ‘I go, sir:’ and went not. ‘Whether of them twain did the will of his father?’ They say unto him, ‘The first.’”—*Matt. xxi. 28*.

“Their furrow oft the stubborn glebe has broke.”—*Gray*.

“What modes of sight betwixt each wide extreme,  
The mole’s dim curtain and the lynx’s beam!  
Of hearing from the life that fills the flood,  
To that which warbles through the vernal wood.”—*Pope*.

“’Twas then his threshold first received a guest.”—*Parnell*.

“Flush’d by the spirit of the genial year,  
Now from the virgin’s cheek a fresher bloom  
Shoots, less and less, the live carnation round.”—*Thomson*.

## LESSON IV.—FIGURES OF RHETORIC.

### HYPERBOLE, VISION.

“Will all great Neptune’s ocean wash this blood  
Clean from my hand? No; this my hand will rather  
The multitudinous seas incarnadine,  
Making the green one red.”—*Shakspeare*.

“Endless tears flow down in streams.”—*Swift*.

“Ah Fear! ah, frantic Fear!  
I see, I see thee near.”—*Collins*.

“When lo! far onwards, waving on the wind,  
I saw the skirts of the departing year.”—*Coleridge*.

## LESSON V.—FIGURES OF RHETORIC.

### APOSTROPHE, PERSONIFICATION, EROTESIS, ECPHONESIS.

Still monarchs dream  
Of universal empire growing up  
P



From universal ruin. Blast the design,  
Great God of Hosts ! nor let thy creatures fall  
Unpitied victims at Ambition's shrine."—*Porteus*.

"Hail, sacred Polity, by Freedom rear'd !  
Hail, sacred Freedom, when by Law restrain'd !  
Without you, what were man ? A grov'ling herd,  
In darkness, wretchedness, and want, enchain'd."

*Beattie.*

"He that chastiseth the heathen, shall not he correct ? he that teacheth man knowledge, shall not he know ?"—*Psal.* xciv. 10.

"Can the Ethiopian change his skin, or the leopard his spots ? then may ye also do good that are accustomed to do evil."—*Jeremiah* xiii. 23.

"Oh that my head were waters, and mine eyes a fountain of tears, that I might weep day and night for the slain of the daughter of my people ! Oh that I had in the wilderness a lodging place of wayfaring men : that I might leave my people, and go from them."—*Jeremiah* ix. 1.

## LESSON VI.—FIGURES OF RHETORIC.

### ANTITHESIS, CLIMAX, IRONY.

"She, from the rending earth, and bursting skies,  
Saw gods descend, and fiends infernal rise ;  
Here fix'd the dreadful, there the blest abodes ;  
Fear made her devils, and weak hope her gods."—*Pope*.

Virtuous actions are necessarily approved by the awakened conscience ; and when they are approved, they are commended to practice ; and when they are practised, they become easy ; and when they become easy, they afford pleasure ; and when they afford pleasure, they are done frequently ; and when they are done frequently, they are confirmed by habit ; and confirmed habit is a kind of second nature.

"Some lead a life unblamable and just,  
Their own dear virtue their unshaken trust ;  
They never sin—or if (as all offend)  
Some trivial slips their daily walk attend,  
The poor are near at hand, the charge is small,  
A slight gratuity atones for all."—*Cowper*.

## LESSON VII.—SCANNING.

*Divide the following VERSES into the feet which compose them; distinguish by marks the long and the short syllables, and specify the various figures which occur in the poem.*

## ALEXANDER'S FEAST:

OR, THE POWER OF MUSIC.

AN ODE IN HONOUR OF ST. CECILIA'S DAY.

## I.

'Twas at the royal feast, for Persia won,  
 By Philip's warlike son:  
 Aloft in awful state  
 The godlike hero sat  
 On his imperial throne:  
 His valiant peers were placed around;  
 Their brows with roses and with myrtles bound  
 (So should desert in arms be crown'd):  
 The lovely Thais, by his side,  
 Sat like a blooming Eastern bride  
 In flower of youth and beauty's pride.  
 Happy, happy, happy pair!  
 None but the brave,  
 None but the brave,  
 None but the brave deserves the fair.

## II.

Timotheus, placed on high  
 Amid the tuneful quire,  
 With flying fingers touch'd the lyre:  
 The trembling notes ascend the sky,  
 And heavenly joys inspire.  
 The song began from Jove,  
 Who left his blissful seats above  
 (Such is the power of mighty love).  
 A dragon's fiery form belied the god:  
 Sublime on radiant spires he rode,  
 When he to fair Olympia press'd;  
 And stamp'd an image of himself, a sovereign of the  
 world.  
 The listening crowd admire the lofty sound,  
 A present deity! they shout around:  
 A present deity! the vaulted roofs rebound:

With ravish'd ears  
 The monarch hears,  
 Assumes the god,  
 Affects to nod,  
 And seems to shake the spheres.

## III.

The praise of Bacchus then, the sweet musician sung ;  
 Of Bacchus ever fair and ever young :  
 The jolly god in triumph comes ;  
 Sound the trumpets ; beat the drums ;  
 Flush'd with a purple grace  
 He shews his honest face.  
 Now give the hautboys breath ; he comes, he comes.  
 Bacchus, ever fair and young,  
 Drinking joys did first ordain ;  
 Bacchus' blessings are a treasure,  
 Drinking is the soldier's pleasure ;  
 Rich the treasure,  
 Sweet the pleasure ;  
 Sweet is pleasure after pain.

## IV.

Sooth'd with the sound, the king grew vain ;  
 Fought all his battles o'er again ;  
 And thrice he routed all his foes, and thrice he slew  
 the slain.  
 The master saw the madness rise ;  
 His glowing cheeks, his ardent eyes ;  
 And while he heaven and earth defied,  
 Changed his hand and check'd his pride.  
 He chose a mournful Muse  
 Soft pity to infuse :  
 He sung Darius great and good,  
 By too severe a fate,  
 Fallen, fallen, fallen, fallen,  
 Fallen from his high estate,  
 And weltering in his blood ;  
 Deserted, at his utmost need,  
 By those his former bounty fed.  
 On the bare earth exposed he lies,  
 With not a friend to close his eyes.  
 With downcast looks the joyless victor sat,

Revolving in his alter'd soul  
 The various turns of chance below;  
 And, now and then, a sigh he stole;  
 And tears began to flow.

V.

The mighty master smiled, to see  
 That love was in the next degree:  
 'Twas but a kindred sound to move,  
 For pity melts the mind to love.  
 Softly sweet, in Lydian measures,  
 Soon he sooth'd his soul to pleasures.  
 War, he sung, is toil and trouble,  
 Honour but an empty bubble;  
 Never ending, still beginning,  
 Fighting still, and still destroying:  
 If the world be worth thy winning,  
 Think, O think, it worth enjoying:  
 Lovely Thais sits beside thee,  
 Take the good the gods provide thee.  
 The many rend the skies with loud applause:  
 So Love was crown'd, but Music won the cause.  
 The prince, unable to conceal his pain,  
 Gazed on the fair  
 Who caused his care,  
 And sigh'd and look'd, sigh'd and look'd,  
 Sigh'd and look'd, and sigh'd again:  
 At length, with love and wine at once oppress'd,  
 The vanquish'd victor sunk upon her breast.

VI.

Now strike the golden lyre again.  
 A louder yet, and yet a louder strain:  
 Break his bands of sleep asunder,  
 And rouse him, like a rattling peal of thunder.  
 Hark, hark, the horrid sound  
 Has raised up his head:  
 As awaked from the dead,  
 And amazed, he stares around.  
 Revenge, revenge, Timotheus cries,  
 See the Furies arise:  
 See the snakes that they rear,  
 How they hiss in their hair,  
 And the sparkles that flash from their eyes!

Behold a ghastly band,  
Each a torch in his hand!  
Those are Grecian ghosts, that in battle were slain,  
And unburied remain  
Inglorious on the plain:  
Give the vengeance due  
To the valiant crew.  
Behold how they toss their torches on high,  
How they point to the Persian abodes,  
And glittering temples of their hostile gods.  
The princes applaud, with a furious joy;  
And the king seized a flambeau with zeal to destroy;  
Thais led the way,  
To light him to his prey,  
And, like another Helen, fired another Troy.

## VII.

Thus, long ago,  
Ere heaving bellows learn'd to blow,  
While organs yet were mute;  
Timotheus, to his breathing flute,  
And sounding lyre,  
Could swell the soul to rage, or kindle soft desire.  
At last, divine Cecilia came,  
Inventress of the vocal frame;  
The sweet enthusiast, from her sacred store,  
Enlarged the former narrow bounds,  
And added length to solemn sounds,  
With nature's mother-wit, and arts unknown before.  
Let old Timotheus yield the prize,  
Or both divide the crown;  
He raised a mortal to the skies;  
She drew an angel down.

# APPENDIX.

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## CHAP. I.—OF DERIVATION.

**DERIVATION** is a species of Etymology, which explains the various methods by which those derivative words that are not formed by mere grammatical inflections, are deduced from their primitives.

Most of those words which are regarded as primitives in English, may be traced to ulterior sources, and many of them are found to be compounds or derivatives in other languages. A knowledge of the *Saxon, Latin, Greek, French, Italian, and Spanish* languages, will throw much light on this subject. But as the learner is supposed to be unacquainted with those languages, we shall not go beyond the precincts of our own; except to shew him the origin and primitive import of some of our definitive and connecting particles, and to explain the prefixes and terminations which are frequently employed to form English derivatives. The pupil who may be desirous of following out this interesting investigation, will find an ample fund of knowledge upon the subject in Horne Tooke's "*Diversions of Purley*."

The subjoined alphabet is an explanation of the *Saxon* letters employed in the following derivations:

a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p
a	b	c	ð	e	f	g	h	i		k	l	m	n	o	p
	q	r	s	t	th	u	v	w	x	y	z.				
	ep	p	r	t	ð	u	v	p	x	y	z.				

## DERIVATION OF THE ARTICLES.

1. According to *Horne Tooke*, **THE** is the *Saxon* ðe, from ðean, *to take*; and is nearly equivalent in meaning to *that* or *those*.

2. **AN** is the *Saxon* æn, *ane, an, one*; and by dropping *n* before a consonant becomes *a*.

## DERIVATION OF NOUNS.

In *English*, Nouns are derived from nouns, from adjectives, from verbs, or from participles.

I. Nouns are derived from nouns:

1. By adding *ship, dcm, rick, wick, or, ate, hood, or head*: as, *fellow, fellowship*; *king, kingdom*; *bishop, bishoprick*; *bailiff, bailiwick*; *senate,*

*senator* ; *tetrarch*, *tetrarchate* ; *child*, *childhood* ; *God*, *Godhead*. These generally denote dominion, office, or character.

2. By adding *ian*: as, *music*, *musician* ; *physic*, *physician*. These generally denote profession.

3. By adding *y* or *ery*: as, *slave*, *slavery* ; *fool*, *foolery* ; *scene*, *scenery* ; *cutler*, *cutlery* ; *grocer*, *grocery*. These sometimes denote a state, or habit of action ; sometimes, an artificer's wares or shop.

4. By adding *age* or *ade*: as, *patron*, *patronage* ; *porter*, *portage* ; *band*, *bandage* ; *lemon*, *lemonade*.

5. By adding *kin*, *let*, *ling*, *ock*, or *erel*: as, *lamb*, *lambkin* ; *river*, *rivulet* ; *duck*, *duckling* ; *hill*, *hillock* ; *cock*, *cockerel*. These denote little things, and are called diminutives.

6. By adding *ist*: as, *psalm*, *psalmist* ; *botany*, *botanist*. These denote persons devoted to, or skilled in, the subject expressed by the primitive.

7. By prefixing an adjective or another noun, and forming a compound word: as, *holiday*, *foreman*, *statesman*, *tradesman*.

II. Nouns are derived from adjectives :

1. By adding *ness*, *ity*, *ship*, *dom*, or *hood*: as, *good*, *goodness* ; *real*, *reality* ; *hard*, *hardship* ; *wise*, *wisdom* ; *false*, *falsehood*.

2. By changing *t* into *ce* or *cy*: as, *radiant*, *radiance* ; *consequent*, *consequence* ; *flagrant*, *flagrancy* ; *current*, *currency*.

3. By changing some of the letters, and adding *t* or *th*: as, *long*, *length* ; *broad*, *breadth* ; *high*, *height*. The nouns included under these three heads generally denote abstract qualities, and are called abstract nouns.

4. By adding *ard*: as, *drunk*, *drunkard* ; *dull*, *dullard*. These denote the character of a person.

5. By adding *ist*: as, *sensual*, *sensualist* ; *royal*, *royalist*. These denote persons addicted or attached to something.

III. Nouns are derived from verbs :

1. By adding *ment*, *ance*, *ure*, or *age*: as, *punish*, *punishment* ; *repent*, *repentance* ; *forfeit*, *forfeiture* ; *stow*, *stowage* ; *equip*, *equipment*.

2. By changing the termination of the verb into *ss*, *ce*, *sion*, *tion*, *ation*, or *ition*: as, *expand*, *expansion* ; *pretend*, *pretence*, *pretension* ; *invent*, *invention* ; *create*, *creation* ; *omit*, *omission* ; *provide*, *provision* ; *reform*, *reformation* ; *oppose*, *opposition*. These denote the act of doing, or the thing done.

3. By adding *er* or *or*: as, *hunt*, *hunter* ; *write*, *writer* ; *collect*, *collector*. These generally denote the doer.

4. Nouns and verbs are sometimes alike in orthography, but different in pronunciation: as, a *house*, to *house* ; a *reb'el*, to *rebel* ; a *rec'ord*, to *record*. Sometimes they are wholly alike, and are distinguished only by the construction: as, *love*, to *love* ; *fear*, to *fear* ; *sleep*, to *sleep*.

IV. Nouns are often derived from participles in *ing*. Such nouns are usually distinguished from participles only by their construction: as, a *meeting*, the *understanding*, *murmurings*, *disputings*.

## DERIVATION OF ADJECTIVES.

In *English*, Adjectives are derived from nouns, from adjectives, from verbs, or from participles.

I. Adjectives are derived from nouns :

1. By adding *ous, ious, eous, y, ly, ic, al, ical, or ine* (sometimes with an omission or change of some of the final letters) : as, *danger, dangerous; glory, glorious; right, righteous; rock, rocky; cost, costly; poet, poetic; nation, national; method, methodical; vertex, vertical; clergy, clerical; adamant, adamantine*. Adjectives thus formed generally apply the properties of their primitives to the nouns to which they relate.

2. By adding *ful* : as, *fear, fearful; cheer, cheerful; grace, graceful*. These denote abundance.

3. By adding *some* : as, *burden, burdensome; game, gamesome*. These denote a less degree of abundance.

4. By adding *en* : as, *oak, oaken; silk, silken*. These generally denote the matter of which a thing is made.

5. By adding *ly* or *ish* : as, *friend, friendly; child, childish*. These denote resemblance ; for *ly* signifies *like*.

6. By adding *able* or *ible* : as, *fashion, fashionable; access, accessible*. But these terminations are generally added to verbs.

7. By adding *less* : as, *house, houseless; death, deathless*. These denote privation or exemption.

8. Adjectives from proper names take various terminations : as, *England, English; Dane, Danish; Portugal, Portuguese; Plato, Platonic; Europe, European*.

9. By adding *ed* : as, *saint, sainted; bigot, bigoted*. These are participial, and are often joined with other adjectives to form compounds : as, *three-sided, bare-footed, long-eared, hundred-handed, flat-nosed*.

10. Nouns are often converted into adjectives without change of termination : as, *paper currency, a gold chain*.

II. Adjectives are derived from adjectives :

1. By adding *ish* or *some* : as, *white, whitish; lone, lonesome*. These denote quality with diminution.

2. By prefixing *dis, in, or un* : as, *honest, dishonest; consistent, inconsistent; wise, unwise*. These express a negation of the quality denoted by their primitives.

3. By adding *y* or *ly* : as, *swarth, swarthy; good, goodly*. Of these there are but few ; for almost all derivatives of the latter form are adverbs.

III. Adjectives are derived from verbs :

1. By adding *able* or *ible* (sometimes with a change of some of the final letters) : as, *perish, perishable; vary, variable; convert, convertible; divide, divisible*. These denote susceptibility.

2. By adding *ive* or *ory* (sometimes with a change of some of the final letters) : as, *elect, elective; interrogate, interrogative, interrogatory; defend, defensive; defame, defamatory*.

3. Words ending in *ate* are mostly verbs ; but some of them may be



employed as adjectives, in the same form, especially in poetry: as, *reprobate, complicate*.

IV. Adjectives are derived from participles :

1. By prefixing *un* : as, *unyielding, unregarded, undeserved*.

2. By combining the participle with some word which does not belong to the verb : as, *way-faring, hollow-sounding, long-drawn*.

3. Participles often become adjectives without change of form. Such adjectives are distinguished from participles only by the construction : as, "A *lasting* ornament;" "The *starving* chemist;" "Words of *learned* length."

## DERIVATION OF THE PRONOUNS.

The *English* pronouns are all of *Saxon* origin. The following appears to be their derivation :

Eng.	<i>I,</i>	<i>my</i> or <i>mine,</i>	<i>me ;</i>	<i>we,</i>	<i>our</i> or <i>ours,</i>	<i>us.</i>
Sax.	<i>ic,</i>	<i>mȳn,</i>	<i>me ;</i>	<i>pe,</i>	<i>upe,</i>	<i>ur.</i>
Eng.	<i>thou,</i>	<i>thy</i> or <i>thine,</i>	<i>thee ;</i>	<i>ye,</i>	<i>your</i> or <i>yours,</i>	<i>you.</i>
Sax.	<i>ðu,</i>	<i>ðin,</i>	<i>ðe ;</i>	<i>ge,</i>	<i>eopep,</i>	<i>eop.</i>
Eng.	<i>he,</i>	<i>his,</i>	<i>him ;</i>	<i>they,</i>	<i>their</i> or <i>theirs,</i>	<i>them.</i>
Sax.	<i>he,</i>	<i>hȳr,</i>	<i>him ;</i>	<i>hi,</i>	<i>hep</i> or <i>ðeopa,</i>	<i>hem.</i>
Eng.	<i>she,</i>	<i>her</i> or <i>hers,</i>	<i>her ;</i>	<i>they,</i>	<i>their</i> or <i>theirs,</i>	<i>them.</i>
Sax.	<i>heo,</i>	<i>hepa</i> or <i>hȳpa,</i>	<i>hep ;</i>	<i>hi,</i>	<i>hep</i> or <i>ðeopa,</i>	<i>hem.</i>
Eng.	<i>it,</i>	<i>its,</i>	<i>it ;</i>	<i>they,</i>	<i>their</i> or <i>theirs,</i>	<i>them.</i>
Sax.	<i>hit,</i>	<i>hȳr,</i>	<i>hit ;</i>	<i>hi,</i>	<i>hep</i> or <i>ðeopa,</i>	<i>hem.</i>

The plurals and oblique cases do not all appear to be regular derivatives from the nominative singular. Many of these pronouns, as well as a vast number of other words of frequent use in the language, were variously written by the old English and Anglo-Saxon authors. He who traces the history of our language will meet with them under all the following forms, and perhaps more :

1. *I, J, Y, y, ĭ, ic, che, ich, ic,—MY, mi, min, MINE, myne, mȳn, mȳn,—ME, mee, me ;—WE, wee, ve, pe,—OUR* or *OURS, oure, upe,—US, ous, vs, ur.*

2. *THOU, thoue, thow, thowe, thu, ðu,—THY, thi, thin, THINE, thyne, thyn, ðin,—THEE, the, ðe ;—YE, yee, ze, zee, ge,—YOUR* or *YOURS, youre, zour, ġour, ġoure, eopep,—YOU, youe, yow, ġou, zou, ou, iuh, eop.*

3. *HE, hee, hie, hi, he,—HIS, hise, is, hys, hyse, ys, ĳs, hȳs, hȳr,—HIM, hine, hen, hyne, hym, hȳm, im, him ;—THEY, thay, thei, the, tha, thai, thii, yai, hi, hii, hȳ, hig, hi,—THEIR* or *THEIRS, ther, theyr, theirs, thair, thare, hare, here, her, hire, hȳpa, ðeopa,—THEM, theym, thaym, thaim, thame, tham, em, hem, heom, hom.*

4. *SHE, shee, sche, scho, sho, řcæ, řeo, heo,—HER* [possessive], *hur, hir, hire, hyr, hyre, hȳpe, hȳpa, hepa,—HER* [objective], *hir, hire, hep.*

5. *It, itt, hyt, hytt, yt, řc, hit, ř, hit.* According to Horne Tooke,

this pronoun is from the perfect participle of *hætan*, to name, and signifies *the said*.

The relatives are derived from the same source, and have passed through similar changes or varieties in orthography: as,

1. **WHO**, *ho*, *wha*, *hwa*, *qua*, *quha*, *hpa*,—*whose*, *whos*, *quhois*, *quhais*, *quhase*, *hpær*,—*whom*, *whome*, *quhum*, *quhome*, *hwom*, *hpam*.

2. **WHICH**, *whiche*, *whyche*, *whilch*, *wych*, *quilch*, *quilk*, *quhilk*, *hwilc*, *hpilc*.

3. **WHAT**, *hwat*, *hwæt*, *hwet*, *quhat*, *quthat*, *qua that*, *hwa that*, *hpa ðæt*. This pronoun appears to have been originally a compound of *who* and *that*, though the Anglo-Saxons wrote it as one word, *hpær*. Its compound signification strengthens this idea of its formation.

4. **THAT**, *ðat*, *ðæt*, *ðe*. Horne Tooke supposes this word (as well as the article *the*) to have been originally the perfect participle of *ðean*, to take.

From its various uses, the word *that* is called sometimes a pronoun, sometimes an adjective, and sometimes a conjunction; but, in respect to derivation, it is, doubtless, one and the same.—As an adjective, it was formerly applicable to a plural noun: as, "*That holy ordres*."—*Dr. Martin*.

## DERIVATION OF VERBS.

In *English*, Verbs are derived from nouns, from adjectives, or from verbs.

I. Verbs are derived from nouns:

1. By adding *ize*, *ise*, *en*, or *ate*: as, *author*, *authorize*; *method*, *methodise*; *length*, *lengthen*; *origin*, *originate*.

2. By changing a consonant, or by adding mute *e*: as, *advice*, *advise*; *bath*, *baths*; *breath*, *breathe*.

II. Verbs are derived from adjectives:

1. By adding *en*, *ate*, or *ize*: as, *deep*, *deepen*; *domestic*, *domesticate*; *civil*, *civilize*.

2. Many adjectives become verbs without change of form: as, *warm*, to warm; *dry*, to dry; *forward*, to forward.

III. Verbs are derived from verbs:

By prefixing *a*, *be*, *dis*, *for*, *fore*, *mis*, *over*, *out*, *un*, *under*, *up*, or *with*: as, *rise*, *arise*; *sprinkle*, *besprinkle*; *own*, *disown*; *bid*, *forbid*; *see*, *foresee*; *take*, *mistake*; *look*, *overlook*; *run*, *outrun*; *fasten*, *unfasten*; *go*, *undergo*; *hold*, *uphold*; *draw*, *withdraw*.

## DERIVATION OF PARTICIPLES.

All *English* Participles are derived from *English* verbs, in the manner explained under the head of Etymology; and when foreign participles are introduced into our language, they are not participles with us, but belong to some other part of speech.

## DERIVATION OF ADVERBS.

1. In *English*, many Adverbs are derived from adjectives by adding *ly*, which is an abbreviation for *like*: as, *candid*, *candidly*; *sordid*, *sordidly*. Most adverbs of manner are thus formed.

2. Many adverbs are compounds formed from two or more English words: as, *herein*, *thereby*, *to-day*, *always*, *already*, *elsewhere*, *sometimes*, *wherewithal*. The formation and the meaning of these are in general sufficiently obvious.

3. About seventy adverbs are formed by means of the prefix *a*: as, *abreast*, *abroad*, *across*, *afresh*, *away*, *ago*, *awry*, *astray*.

4. *Very* is from the French *veray* or *vrai*, true; *still* is from the imperative of the Saxon *ſtellan*, *to put*; *else* is from the imperative of *alejan*, *to dismiss*; *rather* is the comparative of the ancient *rath*, soon.

## DERIVATION OF CONJUNCTIONS.

The *English* Conjunctions are mostly of *Saxon* origin.

1. **ALTHOUGH** [signifying *admit*, *allow*] is from *all* and *though*; the latter being the imperative of an ancient verb meaning *to allow*.

2. **AN** [an obsolete conjunction signifying *if* or *grant*] is the imperative of the Saxon verb *anan*, *to grant*.

3. **AND** [*add*] is from *an-ab*, the imperative of *anan-ab*, *to grant to*, *to add*.

4. **BECAUSE** [*by cause*] is from *be* and *cause*.

5. **BOTH** [*the two*] is from the pronominal adjective *both*; which is a contraction of the Visigothic *bagoth*, doubled.

6. **BUT** [implying *addition*] is from *bot*, the imperative of *botan*, *to boot*, *to add*.

7. **BUT** [denoting *exception*] is from *be-utan*, the imperative of *beon-utan*, *to be out*.

8. **EITHER** [*one of the two*] is from the Saxon *egther*.

9. **EEK** [signifying *also* or *add*, nearly obsolete] is from *eac*, the imperative of *eacan*, *to add*.

10. **EXCEPT** [*unless*] is an ancient perfect participle of the verb *to except*.

11. **FOR** [*because*] is the Saxon *forp*, or the Dutch *voor*, from a Gothic noun, signifying *cause* or *sake*.

12. **IF** [*give*, *grant*, *allow*,] is from *gȳ*, [*gif*,] the imperative of *gȳan*, *to give*.

13. **LEST** [*that not*, *dismissed*] is from *leȳeb*, the perfect participle of *lejan*, *to dismiss*.

14. **NETHER** [*not either*] is a union and contraction of *ne either*: our old writers frequently used *ne* for *not*.

15. **NOR** [*not other*, *not else*] is a union and contraction of *ne or*.

16. **NOTWITHSTANDING** [*not hindering*] is an English compound which needs no explanation.

17. **OR** is a contraction of the Saxon *oðer*, *other*.

18. **SAVE** [*but, except*], anciently used as a conjunction, is the imperative of the verb *to save*, meaning *to except*.

19. **SINCE** [*seeing or seen*] is from *ryner*, or *ryne*, the perfect participle of *reon*, *to see*.

20. **THAN**, which introduces the latter term of a *comparison*, is from the Saxon *ðanne*, which was used for the same purpose.

21. **THAT** [*taken*] is from *ðæt*, the perfect participle of *ðean*, *to take*.

22. **THOUGH** [*allow*] is from *ðaȝis*, the imperative of *ðaȝian*, *to allow*.

23. **UNLESS** [*except, dismiss*] is from *onleȝ*, the imperative of *onleȝan*, *to dismiss*.

24. **YET** [*get*] is from *ȝet*, the imperative of *ȝetan*, *to get*.

25. **WHETHER**, which introduces the first term of an *alternative*, is the Saxon *hwæðer*, which was used for the same purpose.

## DERIVATION OF PREPOSITIONS.

The following is the derivation of most of the *English* Prepositions:

1. **ABOUT** [*at circuit*] is from the French *à*, or the English prefix *a*, meaning *at* or *to*, and *bout*, meaning *turn* or *limit*.

2. **ABOVE** [*at-by-high*] is from the Saxon *a*, *be*, and *upa*, *high*.

3. **ACROSS** [*at cross*] is from *a* and the noun *cross*.

4. **AFTER** [*farther in the rear*] is the comparative of *aft*, now used only by seamen.

5. **AGAINST** [*opposed to*] is from *on-geonb*, *gone at*.

6. **ALONG** [*at long*] is from *a* and *long*.

7. **AMID** [*at mid or middle*] is from *a* and *mid*.

8. **AMIDST** [*at midst*] is from *a* and *midst*, contracted from *middest*, the superlative of *mid*.

9. **AMONG** [*a-mixed*] is abbreviated for *amongst*.

10. **AMONGST** [*a-mixed*] is from *a* and *mongst*, a Saxon participle signifying *mixed*.

11. **AROUND** [*at circle*] is from *a* and *round*, a circle or sphere.

12. **AT** [*joining*] is supposed to come from the Teutonic *at* for *agt*, touching or touched, joined, *at*.

13. **ATHWART** [*across*] is from *a* and *thwart*, cross.

14. **BEFORE** [*by-fore*] is from *be* and the adjective *fore*.

15. **BEHIND** [*by-hind*] is from *be* and the adjective *hind*.

16. **BELOW** [*by-low*] is from *be* and the adjective *low*.

17. **BENEATH** [*below*] is from *be* and the adjective *neath*, low; whence the comparative *nether*, lower.

18. **BESIDE** [*by side*] is from *be* and the noun *side*.

19. **BESIDES\*** [*by sides*] is from *be* and the plural noun *sides*.

20. **BETWEEN** [*by-twain*] is from *be* and *twain*, two.

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\* *Beside* should be used as a preposition, and *besides* only as an adverb.

21. **BETWIXT** [*between*] is from *be* and *twyȝ*, a Gothic word signifying *two* or *twain*.

22. **BEYOND** [*by gone*] is from *be* and *geonb*, the perfect participle of *geonban*, *to pass* or *go*.

23. **BY** (formerly written *bi* and *be*) is the imperative of *beon*, *to be*.

24. **CONCERNING** is from the first participle of the verb, *to concern*.

25. **DOWN** [*low*] is from the Anglo-Saxon adjective *dun*, *low*.

26. **DURING** [*lasting*] is from an old verb *dure*, *to last*, formerly in use.

27. **EXCEPT** is from the ancient perfect participle of the verb *to except*.

28. **EXCEPTING** is from the first participle of the verb *to except*.

29. **FOR** [*by cause of*] is from a Gothic noun signifying *cause* or *sake*.

30. **FROM** is derived from the Saxon *fram*, or *fram*, *beginning*.

31. **IN** is from the Latin *in*.

32. **INTO** is a compound of *in* and *to*.

33. **NOTWITHSTANDING** [*not hindering*] is from the adverb *not*, and the participle *withstanding*.

34. **OF** is from the Saxon *of*, which comes from a noun signifying *offspring*.

35. **OFF** (opposed to *on*) is from the Dutch *af*.

36. **ON** is traced by etymologists to the Gothic *ana*, the German *an*, the Dutch *aan*; but such a derivation does not fix its meaning.

37. **OVER** [*above*] is from *uƿera*, *higher*.

38. **PAST** is a contraction from the perfect participle *passed*.

39. **ROUND** [*about*] is from the noun or adjective *round*.

40. **SINCE** [*seen*] is from the perfect participle of *reon*, *to see*.

41. **THROUGH** [contracted from *thorough*] is from a Saxon word meaning *door* or *passage*.

42. **THROUGHOUT** is a compound of *through* and *out*.

43. **TILL** [*the end*] is from the Saxon *tīl*, noting end of time.

44. **TO** is a simple word from the Saxon *to*, which is supposed to come from a Gothic noun signifying *end*.

45. **TOUCHING** is from the first participle of the verb *to touch*.

46. **TOWARD** or **TOWARDS** is probably a compound of *to* and *ward*, from *ƿarðian*, *to look*.

47. **UNDER** [*on nether*] is from the Dutch *on neder*, *on lower*.

48. **UNDERNEATH** is a compound from *under* and *neath*, *low*.

49. **UNTIL** is a compound from *on* or *un* and *till*, the end.

50. **UNTO** (now little used) is from *on* or *un* and *to*.

51. **UP** is from the Saxon *uƿa*, *high*.

52. **UPON** [*high on*] is from *up* and *on*.

53. **WITH** [*join*] is probably from the imperative of *ƿiðan*, *to join*.

54. **WITHIN** [*by-in*] is from *with* and *in*.

55. **WITHOUT** [*by-out*] is from *with* and *out*.

## EXPLANATION OF THE PREFIXES.

In the formation of words, certain particles are often employed as prefixes; which, as they generally have some peculiar import, may be separately explained. A few of them are of Anglo-Saxon origin; and the greater part of these are still employed as separate words in our language. The rest are Latin, Greek, or French prepositions.—The roots to which they are prefixed, are not always proper English words.

## I. ENGLISH OR ANGLO-SAXON PREFIXES.

1. **A** signifies *on, in, at, or to*; as in *a-broad, a-shore, a-sleep, c-far, a-field*. This prefix is sometimes redundant; as in *a-wake, a-rise*.

2. **BE** signifies *upon, by, to, or for*; as in *be-spatter, be-times, be-tide, be-speak*. It is sometimes redundant; as in *be-gird, be-deck, be-loved*.

3. **FOR**, in composition, seems to signify *from*: it is found in the irregular verbs *for-bear, for-bid, for-get, for-give, for-sake, for-swear*.

4. **FORE**, prefixed to verbs, signifies *before*; as in *fore-know, fore-tell*: prefixed to nouns, it is an adjective, and signifies *anterior*; as in *fore-side, fore-part*.

5. **HALF**, signifying *one of two equal parts*, is much used in composition; and, often, merely to denote imperfection: as, *half-sighted, seeing imperfectly*.

6. **MIS** signifies *wrong*; as in *mis-do, mis-plece*.

7. **OVER**, denotes superiority or excess: as in *over-power, over-strain, over-large*.

8. **OUT**, prefixed to verbs, generally denotes excess; as in *out-do, out-leap*.

9. **SELF** signifies *one's own person, or belonging to one's own person*. It is much used in composition; as in *self-love, self-abuse, self-willed, self-accusing*.

10. **UN** denotes negation or contrariety; as in *un-kind, un-load*.

11. **UNDER** denotes inferiority; as in *under-value, under-clerk*.

12. **UP** denotes motion upwards; as in *up-lift*: sometimes subversion; as in *up-set*.

13. **WITH** signifies *against, from, or back*; as in *with-stand, with-hold, with-draw*.

## II. LATIN PREFIXES.

The primitives to which these are prefixed, are not many of them employed separately in English. The final letter of the prefix *ad, con, ex, in, ob, or sub*, is often changed before certain consonants.

1. **A, AB, or ABS**, means *from, or away*: as, *a-vert*, to turn from; *ab-duce*, to lead from; *abs-tract*, to draw away.

2. **AD, ac, af, al, an, ap, as, at**,—to or at: as, *ad-vert*, to turn to; *ac-cede*, to yield to; *af-flux*, a flowing-to; *al-ly*, to bind to; *an-nex*, to link to; *ap-ply*, to put to; *as-sume*, to take to; *at-test*, to witness to.

3. **ANTE**,—before: as, *ante-cedent*, going before; *ante-mundane*, before the world; *ante-date*, to date before.

4. **CIRCUM**,—around or about: as, *circum-volve*, to roll around.
5. **CON**, *com*, *co*, *col*,—together: as, *con-tract*, to draw together; *com-pel*, to drive together; *co-erce*, to force together; *col-lect*, to gather together; *con-junction*, a joining together.
6. **CONTRA**,—against: as, *contra-dict*, to speak against.
7. **DE**,—of, from, or down: as, *de-note*, to be a sign of; *de-tract*, to draw from; *de-pend*, to hang down; *de-press*, to press down.
8. **DIS**, *di*,—away or apart: as, *dis-pel*, to drive away; *dis-sect*, to cut apart; *di-vert*, to turn away. *Dis*, before English words, generally reverses their meaning; as, *please*, *dis-please*.
9. **E** or *ex*, *ec*, *ef*,—out: as, *e-ject*, to cast out; *ex-tract*, to draw out; *ec-stacy*, a-raising out; *ef-face*, to blot out.
10. **EXTRA**,—beyond: as, *extra-vagant*, wandering beyond.
11. **IN**, *il*, *im*, *ir*,—in, into, against, or upon: as, *in-spire*, to breathe in; *il-lude*, to draw in by deceit; *im-mure*, to wall in; *ir-ruption*, a breaking in; *in-cur*, to run into; *in-dict*, to declare against; *im-pute*, to charge upon. These syllables, prefixed to nouns or adjectives, generally reverse their meaning; as, *ir-religion*, *ir-rational*, *in-secure*, *in-sane*.
12. **INTER**,—between: as, *inter-sperse*, to scatter between; *inter-jection*, something thrown in between.
13. **INTRO**,—within: as, *intro-vert*, to turn within.
14. **OB**, *oc*, *of*, *op*,—against: as, *ob-trude*, to thrust against; *oc-cur*, to run against; *of-fer*, to bring against; *op-pose*, to place against; *ob-ject*, cast against.
15. **PER**,—through or by: as, *per-vade*, to go through; *per-chance*, by chance; *per-cent*, by the hundred.
16. **POST**,—after: as, *post-pone*, to place after.
17. **PRÆ**, or *pre*,—before: as, *pre-sume*, to take before; *pre-position*, a placing before, or something placed before.
18. **PRO**,—for, forth, or forwards: as, *pro-vide*, to take care for; *pro-duce*, to bring forth; *pro-trude*, to thrust forwards.
19. **PRÆTER**,—past or beyond: as, *preter-it*, gone by; *preter-natural*, beyond what is natural.
20. **RE**,—again or back: as, *re-view*, to view again; *re-pel*, to drive back.
21. **RETRO**,—backwards: as, *retro-cession*, a going backwards.
22. **SE**,—aside or apart: as, *se-duce*, to lead aside; *se-cede*, to go apart.
23. **SEMI**,—half: as *semi-colon*, half a colon; *semi-circle*, half a circle; *semi-vowel*, half a vowel.
24. **SUB**, *sup*, *sur*,—under: as, *sub-scribe*, to write under; *sup-ply*, to put under; *sur-reption*, a creeping under; *sub-ject*, cast under.
25. **SUTTER**,—beneath: as, *subter-fuge*, a flying beneath.
26. **SUPER**,—over or above: as, *super-fluous*, flowing over; *super-lative*, carried over.
27. **TRANS**,—beyond, over, to another state or place: as, *trans-gress*, to pass beyond or over; *trans-mit*, to send to another place; *trans-form*, to change to another shape.

## III. GREEK PREFIXES.

1. A and AN, in Greek, denote privation : as, *a-pathy*, want of feeling ; *an-onymous*, wanting name ; *an-archy*, want of government.
2. AMPHI,—both or two : as, *amphi-bious*, living in two elements.
3. ANTI,—against : as, *anti-febrile*, against fever ; *anti-thesis*, a placing against ; *anti-Christ*, against Christ.
4. APO,—from : as, *apo-strophe*, a turning from ; *apo-stacy*, a standing from.
5. DIA,—through : as, *dia-gonal*, through the corners ; *dia-meter*, the measure through ; *dia-phonous*, appearing through, or transparent.
6. EPI, *ep*,—upon : as, *epi-demic*, upon the people ; *ep-itaph*, upon a tombstone ; *ep-hemeral*, upon a day, or for a day.
7. HEMI,—half : as, *hemi-sphere*, half a sphere.
8. HYPER,—over : as, *hyper-critical*, over-critical.
9. HYPO,—under : as, *hypo-stasis*, substance, or that which stands under ; *hypo-thesis*, supposition, or a placing under.
10. META, beyond, over, to another state or place : as, *meta-morphose*, to change to another shape.
11. PARA,—against : as, *para-dox*, something contrary to common opinion.
12. PERI,—around : as, *peri-phery*, the circumference, or measure round ; *peri-phrasis*, a round-about way of speaking.
13. SYN, *sym*, *syl*,—together : as, *syn-tar*, a placing together ; *sympathy*, a suffering together ; *syl-lable*, what is taken together.

## IV. FRENCH PREFIXES.

1. A is a preposition of very frequent use in French, and generally means to : as, *a-Dieu*, to God ; *a-bout*, to the end or turn.
2. DE,—of or from : as in *de-mure*, of manners ; *de-liver*, to ease from or of.
3. DEMI,—half : as, *demi-man*, half a man.
4. EN, *em*,—in, into, or upon : as, *en-chain*, to hold in chains ; *em-brace*, to clasp in the arms ; *en-tomb*, to put into a tomb ; *em-boss*, to stud upon. Many words are yet wavering between the French and the Latin orthography of this prefix ; as, *embody* or *imbody*, *ensurance* or *insurance*, *ensnare* or *insnare*.
5. SUR,—upon, over, or after : as, *sur-name*, a name upon a name ; *sur-vey*, to look over ; *sur-vive*, to live after, to over-live, to out-live.



## CHAP. II.—OF STYLE.

STYLE is the particular manner in which a person expresses his conceptions by means of language. It is different from mere words, and is not to be regulated altogether by rules of construction. It always has some relation to the author's peculiar manner of thinking; and, being that sort of expression which his thoughts most readily assume, sometimes partakes, not only of what is characteristic of the man, but even of national peculiarity. The words which an author employs may be proper, and so constructed as to violate no rule of syntax, and yet his style may have great faults.

To designate the general characters of style, such epithets as concise, diffuse,—neat, negligent,—nervous, feeble,—simple, affected,—easy, stiff,—perspicuous, obscure,—elegant, florid,—are employed. A considerable diversity of style may be found in compositions all equally excellent in their kind. And, indeed, different subjects, as well as the different endowments by which genius is distinguished, require this diversity. But, in forming his style, the learner should remember that a negligent, feeble, affected, stiff, or obscure style, is always faulty; and that perspicuity, ease, simplicity, strength, and neatness, are qualities always to be aimed at.

In order to acquire a good style, the frequent practice of composing is indispensably necessary. Without exercise and diligent attention, rules for the attainment of this object will be of no avail. When the learner has acquired such a knowledge of grammar as to be in some degree qualified for the undertaking, he should devote a stated portion of his time to composition. This exercise will bring the powers of his mind into requisition, in a way that is well calculated to strengthen them; and he may, by a diligent perusal of the best authors, acquire that taste, sentiment, and command of language, which are the essential qualifications of a good writer.

In regard to the qualities which constitute a good style, we can here offer no more than a few brief hints. With respect to words and phrases, particular attention should be paid to *purity*, *propriety*, and *precision*; and, with respect to sentences, to *perspicuity*, *unity*, and *strength*. Under each of these heads, we shall arrange in the form of short *precepts* a few of the most important directions for the formation of a good style.

## I. PURITY.

Purity of style consists in the use of such words and phrases only as belong to the language which we write or speak.

PRECEPT 1. Avoid the unnecessary use of foreign words or idioms: as, *fraicheur*, *hauteur*, *delicatesse*, *politesse*, *noblesse*; he *repented himself*; it *serves to* an excellent purpose.

PRECEPT 2. Avoid obsolete or antiquated words: as, *whilom*, *erewhile*, *whoso*, *albeit*, *moreover*, *afortime*, *methinks*.

PRECEPT 3. Avoid strange or unauthorised words: as, *flutteration*, *judgematical*, *incumberment*, *connexity*, *electerized*, *martyrized*.

PRECEPT 4. Avoid bombast or affectation of fine writing. It is ridiculous, however serious the subject: as, "Personifications, however rich the depictions, and unconstrained their latitude; analogies, however imposing the objects of parallel, and the media of comparison; can never expose the consequences of sin to the extent of fact or the range of demonstration."—*Anon.*

## II. PROPRIETY.

Propriety of language consists in the selection and right construction of such words as the best usage has appropriated to those ideas which we intend to express by them.

PRECEPT 1. Avoid low and provincial expressions: such as, "*Says I*; *thinks I to myself*; *to get into a scrape*; *stay here while I return*."

PRECEPT 2. In writing prose, avoid words and phrases that are merely poetical: such as, *morn*, *eve*, *plaint*, *lone*, *amid*, *oft*, *steepy*; *what time the winds arise*.

PRECEPT 3. Avoid technical terms; except where they are necessary in treating of a particular art or science.

PRECEPT 4. Avoid the recurrence of words in different senses, or such a repetition of words as denotes paucity of language: as, "His own *reason* might have suggested better *reasons*."—"Gregory *favoured* the undertaking for no other reason than this; that the manager, in countenance, *favoured* his friend."—"I *want* to go and see what he *wants*."

PRECEPT 5. Supply words that are wanting: thus, instead of "This action increased his former services;" say, "This action increased *the merit of his former services*."

PRECEPT 6. Avoid equivocal or ambiguous expressions: as, "His *memory* shall be lost on the earth."—"I long since learned to like nothing but what you *do*."

PRECEPT 7. Avoid unintelligible and inconsistent expressions: as, "I have observed that the superiority among these coffee-house politicians proceeds from *an opinion* of gallantry and fashion."—"These words do not convey even an *opaque* idea of the author's meaning."

PRECEPT 8. Observe the natural order of things or events, and do not put the effect before the cause; as, "The scribes *taught and studied* the law of Moses."—"They can neither *return to nor leave* their houses."

## III. PRECISION.

Precision consists in avoiding all superfluous words, and adapting the expression exactly to the thought, so as to exhibit neither more nor less than is intended by the author.

PRECEPT 1. Avoid a useless tautology either of expression or sentiment: as in "Return *again*; return *back again*; converse *together*;

rise up; fall down; enter in; a mutual likeness to *each other*; the latter end; liquid streams; grateful thanks; the last of all; throughout the whole book; whenever I go, he *always* meets me there; *for* why; *because* why; *from* hence; where is he *at*? in there; nothing *else* but that; it is odious and hateful; his faithfulness and fidelity should be rewarded."

PRECEPT 2. Observe the exact meaning of words accounted synonymous, and employ those which are the most suitable: as, "A diligent scholar may *acquire* knowledge, *gain* celebrity, *obtain* rewards, *win* prizes, and *get* high honour, though he *earn* no money." These six verbs have nearly the same meaning, and yet they cannot well be changed.

#### IV. PERSPICUITY.

Perspicuity consists in freedom from obscurity or ambiguity. It is a quality so essential in every kind of writing, that for the want of it no merit can atone. Without this, the richest ornaments of style only glimmer through the dark, and puzzle instead of pleasing the reader. Perspicuity, being the most important property of language, and an exemption from the most embarrassing defects, seems even to rise to a degree of positive beauty. We are naturally pleased with a style that frees us from all suspense in regard to the meaning; that carries us through the subject without embarrassment or confusion; and that always flows like a limpid stream, through which we can see to the very bottom.

PRECEPT 1. Place adjectives, relative pronouns, participles, adverbs, and explanatory phrases, as near as possible to the words to which they relate, and in such a situation as the sense requires. The following sentences are deficient in perspicuity: "Reverence is the veneration paid to superior sanctity, *intermixed* with a certain degree of awe."—"The Romans understood liberty, *at least*, as well as we."—"Taste was never *made to cater* for vanity."

PRECEPT 2. In prose, avoid a poetical collocation of words.

PRECEPT 3. Avoid faulty ellipses, and repeat all words necessary to preserve the sense. The following sentences require the words inserted in crotchets: "Restlessness of mind disqualifies us both for the enjoyment of peace, and [*for*] the performance of our duty."—*Murray's Key*. "The Christian religion gives a more lovely character of God than any [*other*] religion ever did."—*Ibid*.

#### V. UNITY.

Unity consists in keeping one object predominant throughout a sentence or paragraph. Every sentence, whether its parts be few or many, requires strict unity.

PRECEPT 1. Avoid abruptness and want of connexion. The following example lacks the very quality of which it speaks: "But most of all, in a single sentence, is required *the strictest unity*. It may consist of parts,

*indeed*, but *these parts* must be so closely bound together, as to make the impression upon the mind *of* one object, not *of* many."—*Murray's Grammar*.

PRECEPT 2. Treat different topics in separate paragraphs, and distinct sentiments in separate sentences. Error: "The two volumes are, indeed, intimately *connected*, and *constitute* one uniform system of English grammar."—*Murray's Preface*.

PRECEPT 3. In the progress of a sentence, do not desert the principal subject in favour of adjuncts. Error: "To substantives belong gender, number, and case; and *they are all* of the third person *when spoken of*, and of the second *when spoken to*."—*Murray's Grammar*.

PRECEPT 4. Do not introduce parentheses, except when a lively remark may be thrown in without diverting the mind too long from the principal subject.

## VI. STRENGTH.

Strength consists in giving to the several words and members of a sentence, such an arrangement as shall bring out the sense to the best advantage, and present every idea in its due importance. A concise style is the most favourable to strength.

PRECEPT 1. Place the most important words in the situation in which they will make the strongest impression.

PRECEPT 2. A weaker assertion should not follow a stronger; and when the sentence consists of two members, the longer should be the concluding one.

PRECEPT 3. When things are to be compared or contrasted, their resemblance or opposition will be rendered more striking if some resemblance in the language and construction be preserved.

PRECEPT 4. It is, in general, ungraceful to end a sentence with an adverb, a preposition, or any inconsiderable word or phrase, which may either be earlier introduced or altogether omitted.

## CHAP. III.

## OF THE SOUNDS OF THE LETTERS.

Obs. 1.—The *Names* of the letters are mostly framed with reference to their *powers*. Yet there is no letter of which the name is always identical with its power; for *A, E, I, O, and U*, are the only letters which can name themselves, and all these have other sounds than those which their names express. Letters, like all other things, must be learned and spoken of *by their names*, nor can they be spoken of otherwise; yet, as the simple characters are better known and more easily exhibited than their written names, the former are often substituted for the latter, and are read as the words for which they are assumed. Hence the orthography of these words has hitherto been left too much to mere fancy or caprice; so that many who think themselves well educated, would be puzzled to name on paper these simple elements of all learning.

Obs. 2.—The names of the letters are words of a very peculiar kind; being nouns that are at once both proper and common. For, in respect to rank, character, and design, each letter is a thing strictly individual and identical; yet, in another respect, it is a comprehensive sort, embracing individuals both various and numberless. The name of a letter, therefore, should always be written with a capital, as a proper noun; and should form the plural regularly, as an ordinary appellative. Thus: *A, aes; Bee, Bees; Cee, Cees; Dee, Dees; E, Ees; Eff, Effs; Gee, Gees; Aitch, Aitches; I, Ies; Jay, Jays; Kay, Kays; Ell, Ells; Em, Ems; En, Ens; O, Oes; Pee, Pees; Kue, Kues; Ar, Ars; Ess, Esses; Tee, Tees; U, Ues; Vee, Vees; Double-u, Double-ues; Ex, Exes; Wy, Wies; Zed, Zeds.*

Obs. 3.—The terms *long* and *short*, which are often used to denote certain *vowel sounds*, being also used with a different import, to distinguish the *quantity of syllables*, are frequently misunderstood: for which reason we have substituted for them the terms *open* and *close*—the former, to denote the sound usually given to a vowel when it *forms* or *ends* an accented syllable; as, *ba, be, bi, bo, bu, by*—the latter, to denote the sound which the vowel commonly takes when *closed by a consonant*; as, *ab, eb, ib, ob, ub.*

## A

The vowel *A* has *four* sounds properly its own:

1. The English, open, or long *a*; as in *fame, favour, efficacious.*
2. The French, close, or short *a*; as in *bat, banner, balance.*
3. The Italian, or middle *a*; as in *far, father, aha, comma, scoria, sofa.*
4. The Dutch, or broad *a*; as in *wall, warm, water.*

## DIPHTHONGS BEGINNING WITH A.

The only proper diphthong in which *a* is put first, is the word *ay*, meaning *yes*; in which *a* has its middle sound, and *y* that of *open e*.

*Aa*, when pronounced as an improper diphthong, takes the sound of *close a*; as in *Baluam*, *Canaan*, *Isaac*.

*Æ*, a Latin improper diphthong, generally has the sound of *open e*; as in *Cæsar*, *pæan*; sometimes that of *close e*; as in *aphæresis*, *diæresis*, *et cætera*.

*Ai*, an improper diphthong, generally has the sound of *open a*; as in *vail*, *sail*, *vain*.

*Au*, an improper diphthong, is generally sounded like *broad a*; as in *cause*, *caught*. *Gauge* is pronounced *gæge*.

*Aw*, an improper diphthong, is always sounded like *broad a*; as in *draw*, *drawn*, *drawl*.

*Ay*, an improper diphthong, like *ai*, has the sound of *open a*; as in *day*, *pay*, *delay*.

## TRIPHTHONGS BEGINNING WITH A.

*Awe* is sounded *au*, like *broad a*. *Aye*, an adverb signifying *always*, has the sound of *open a* only.

## B

The consonant *B* has but one sound: as in *boy*, *robber*, *cub*.

*B* is silent before *t* or after *m* in the same syllable; as in *debt*, *debtor*, *dumb*, *lamb*. It is heard in *subtile*, *fine*, but not in *subtle*, *cunning*.

## C

The consonant *C* has two sounds; the one hard like that of *k*, the other *soft*, or rather *hissing*, like that of *s*.

*C* before *a*, *o*, *u*, *l*, *r*, *t*, or when it ends a syllable, is generally hard like *k*; as in *can*, *come*, *curb*, *clay*, *crab*, *act*, *action*, *accent*, *flaccid*.

*C* before *e*, *i*, or *y*, is always soft like *s*; as in *cent*, *civil*, *decency*, *acid*.

In a few words *c* takes the flat sound of *s*, like that of *z*; as in *sacrifice*.

*C* before *ea*, *ia*, *ie*, *io*, or *eu*, when the accent precedes, sounds like *sh*; as in *ocean*, *special*, *gracious*, *cetaceous*.

*C* is silent in *czar*, *czarina*, *victuals*, *indict*, *muscle*, *corpuscule*.

*Ch* is generally sounded like *tch*: as in *church*, *chance*, *child*. But in some words derived from the learned languages, it has the sound of *k*; as in *character*, *scheme*, *catechise*, *chorus*, *patriarch*. *Ch*, in words derived from the French, takes the sound of *sh*; as in *chaise*, *machine*.

*Arch* before a vowel is sometimes pronounced *ark*; as in *archangel*, *archipelago*: before a consonant, it is pronounced *artch*; as in *archbishop*, *archduke*.

*Ch* is silent in *schedule*, *schism*, *yacht*, *drachm*.

## D

The general sound of the consonant *D*, is heard in *dog*, *eddy*, *did*.

*D*, in the termination *ed*, preceded by a sharp consonant, takes the sound of *t*, when the *e* is suppressed : as in *faced*, *stuffed*, *cracked*.

## E

The vowel *E* has *three* sounds properly its own :

1. The open or long ; as in *me*, *mere*, *menial*, *melodious*.
2. The close or short ; as in *men*, *merry*, *ebony*.
3. The obscure ; as in *open*, *garden*, *shovel*, *able*. This third sound is scarcely perceptible, and is barely sufficient to articulate the consonant and form a syllable.

*E final* is mute, and belongs to the syllable formed by the preceding vowel or diphthong ; as in *age*, *eve*, *ice*, *ore*. Except—1. In the words, *be*, *he*, *me*, *we*, *she*, and *the*, in which it has the open sound. 2. In Greek and Latin words, in which it has its open sound, and forms a distinct syllable ; as in *Penelope*, *Pasiphaë*, *Cyaneë*, *Gargaphië*, *Arsinoë*, *apostrophe*, *catastrophe*, *simile*, *extempore*, *epitome*. 3. In the terminations *cre*, *gre*, *tre*, in which it has the sound of close *u* ; as in *acre*, *meagre*, *centre*.

Mute *e* after a single consonant, generally preserves the open or long sound of the preceding vowel ; as in *cane*, *hers*, *pine*, *cone*, *tune*, *thyme* : except in syllables unaccented ; as the last of *genuine* ; and in a few monosyllables ; as, *are*, *were*, *gone*, *one*, *done*, *give*, *live*, *shove*, *love*.

## DIPHTHONGS BEGINNING WITH E.

*E* before another vowel, in general, either forms with it an improper diphthong, or else belongs to a separate syllable.

*Ea* an improper diphthong, mostly sounds like open *e* ; as in *ear*, *fear*, *tea* : frequently, like close *e* ; as in *earl*, *head*, *health* : sometimes like open *a* ; as in *steak*, *bear*, *forswear* : rarely, like middle *a* ; as in *heart*, *hearken*.

*Ee*, an improper diphthong, has the sounds of open *e* ; as in *eel*, *sheep*.

*Ei*, an improper diphthong, mostly sounds like open *a* ; as in *reign*, *veil* : frequently like open *e* ; as in *deceit*, *either*, *seize* : sometimes, like open *i* ; as in *height*, *sleight* : rarely, like close *e* ; as in *heifer*, *nonpareil*.

*Eo*, an improper diphthong, in *people* sounds like open *e* ; in *feoff*, *leopard*, *jeopardy*, like close *e* ; in *yeoman* like open *o* ; in *George*, *georgic*, like close *o* ; in *dungeon*, *punchion*, *sturgeon*, &c. like close *u*.

*Eu* and *ew* have the diphthongal sound of open *u* ; as in *feud*, *deuce* ; *jew*, *dew*, *few*, *new*. These diphthongs, when initial, sound like *yu*. Nouns beginning with this sound, require the article *a*, and not *an*, before them ; as *A European*, *a ewer*. After *r* or *rh*, *eu* and *ew* are commonly sounded like *oo* ; as in *drew*, *grew*, *screw*, *rheumatism*.

In *sew*, *ew* sounds like open *o*. *Shew* is properly spelled as it is pronounced, *show*.

*Ey*, accented, has the sound of open *a* ; as in *bey*, *prey*, *survey* : unaccented, it has the sound of open *e* ; as in *alley*, *valley*, *money*. *Key* and *ley* are pronounced, *kes*, *lee*.

## TRIPHTHONGS BEGINNING WITH E.

*Eau*, a French triphthong, sounds like open *o* ; as in *beau*, *flambeau*, *portmanteau*, *bureau* : except in *beauty* and its compounds, in which it is pronounced like open *u*.

*Eau* is a combination of vowels sometimes heard in one syllable, especially after *c* or *g* ; as in *crus-ta-ceous*, *gor-geous*.

*Ewe* is a triphthong having the sound of *yu*.

*Eye* is an improper triphthong, pronounced like open *i*.

## F

The consonant *F* has one unvaried sound, which is heard in *fan*, *effort*, *staff*.

## G

The consonant *G* has two sounds ; the one *hard*, guttural, and peculiar to this letter : the other *soft*, like that of *j*.

*G* before *a*, *o*, *u*, *l*, *r*, or at the end of a word, is hard ; as in *game*, *gone*, *gull*, *glory*, *grace*, *log*, *bog*.

*G* before *e*, *i*, or *y*, is soft ; as in *gem*, *ginger*, *elegy*. Except—1. In *get*, *give*, *gewgaw*, *finger*, and a few other words. 2. When a syllable is added to a word ending in *g* : as, *long*, *longer* ; *fog*, *foggy*.

*G* is silent before *m* or *n* in the same syllable ; as in *phlegm*, *apothegm*, *gnaw*, *resign*.

*G* when silent, usually lengthens the preceding vowel ; as in *resign*, *impugn*.

*Gh* at the beginning of a word has the sound of *g hard* ; as in *ghost*, *ghostly*, *ghastly* : in other situations, it is generally silent ; as in *high*, *mighty*, *plough*, *bough*, *through*.

*Gh final* sometimes sounds like *f* ; as in *laugh*, *rough*, *tough* : and sometimes like *g hard* ; as in *burgh*.

## H

The sound of the consonant *H* (though articulate and audible when properly uttered), is little more than an aspirate breathing. It is heard in *hat*, *hit*, *hot*, *hut*, *adhere*.

*H* at the beginning of words is always sounded ; except in *heir*, *herb*, *honest*, *honour*, *hospital*, *hostler*, *hour*, *humble*, *humour*, and their compounds.

*H* after *r*, is always silent ; as, *rheum*, *rhetoric*.

*H final*, preceded by a vowel in the same syllable, is always silent ; as in *ah*, *Sarah*, *Nineveh*.

## I

The vowel *I* has three sounds properly its own :

1. The open or long ; as in *life*, *fine*, *time*, *find*, *bind*, *child*, *pint*.

## R



This is a diphthongal sound, and is equivalent to the sound of *middle* *a* and that of *open e* quickly united.

2. The close or short ; as in *ink, think, sinking*.

3. The feeble ; as in *divest, doctrinal, diversity*. This sound is equivalent to that of *open e* uttered feebly. *I* generally has this sound when it occurs at the end of an unaccented syllable. In some words (principally from other modern languages), *i* has the full sound of *open e*, under the accent ; as in *Porto Rico, machine, magazine, antique*.

Accented *i* followed by a vowel, has its open sound ; and the vowels belong to separate syllables ; as in *pliant, diet, satiety, violet, pious*.

Unaccented *i* followed by a vowel, has its feeble sound ; as in *ex-patiate, obedient, various, abstemious*.

#### DIPHTHONGS BEGINNING WITH I.

*I*, in the situation last described, readily coalesces with the vowel which follows, and is often sunk into the same syllable, forming a proper diphthong ; as in *fustian, quotient, question*. The terminations *cion, tion, and tion*, are generally pronounced *shun* ; *cious* and *tious* are pronounced *shus*.

*Ie* is commonly an improper diphthong. *Ie final* has the sound of *open i* ; as in *die, lie, pie, tie*. *Ie medial* generally has the sound of *open e* ; as in *grief, thief, grenadier*. In *friend* and its compounds, it takes the sound of *close e*.

#### TRIPHTHONGS BEGINNING WITH I.

The triphthongs *ieu* and *iew* sound like *open u* ; as in *lieu, adieu, view, review*.

The three vowels *iou*, in the termination *ious*, often fall into one syllable and form a triphthong. After *c, g, t, or x*, these vowels should coalesce ; as in *gra-cious, re-li-gious, vex-a-tious, ob-nox-i-ous*, and about two hundred other words. After the other consonants, let them form two syllables (except when there is a synæresis in poetry) ; as in *du-bi-ous, o-di-ous, va-ri-ous, en-vi-ous*.

#### J

The consonant *J* always has the sound of *soft g* ; as in *joy, jewel* : except in *hallelujah*—better written as it is pronounced, *halleluiah*.

#### K

The consonant *K* has the sound of *c hard*, and occurs where *c* would have its soft sound ; as in *keep, kind, smoky*.

*K* before *n* is silent ; as in *knave, know, knuckle*. It is never doubled, except in the name *Habakkuk*. *C* before it, doubles the sound, and shortens the preceding vowel ; as in *cockle, wicked*.

#### L

The consonant *L* has a soft liquid sound ; as in *line, lily, roll, follow*. *L* is sometimes silent ; as in *alms, calf, chalk, could, would, should*.

## M

The consonant *M* has but one sound; as in *map*, *murmur*, *mammon*. It is never silent. *Comptroller* is pronounced *controller*.

## N

The consonant *N* has two sounds: the pure; as in *nun*, *banner*, *cannon*: and the ringing sound of *ng*; as in *think*, *mangle*, *conquer*, *congress*, *singing*, *twinkling*. The latter sound should be carefully preserved in all words ending in *ing*, and in such others as require it.

*N* *final*, preceded by *m*, is silent; as in *hymn*, *solemn*.

## O

The vowel *O* has three sounds properly its own:

1. The open or long; as in *no*, *note*, *opiate*, *opacity*, *domain*.
2. The close or short; as in *not*, *nor*, *torrid*, *dollar*.
3. The slender; as in *prove*, *move*, *who*, *to*, *do*, *tomb*.

*O* in many words sounds like close *u*; as in *love*, *son*, *come*, *nothing*, *doct*, *attorney*. In the termination *on* immediately after the accent, *o* is often sunk into a sound scarcely perceptible, like that of obscure *e*; as in *mason*, *person*. *One* is pronounced *wun*; and *once*, *wunce*.

## DIPHTHONGS BEGINNING WITH O.

*Oa*, an improper diphthong, has the sound of open *o*; as in *boat*, *coal*, *reach*: except in *broad* and *groat*, which have the sound of broad *a*.

*Oe*, an improper diphthong, when *final*, has the sound of open *o*; as in *doe*, *foe*, *throe*: except in *canoe*, *shoe*, pronounced *canoo*, *shoo*. *Œ*, a Latin diphthong, generally sounds like open *e*; as in *Antæci*: sometimes like close *e*; as in *fatid*.

*Oi* is generally a proper diphthong, uniting the sound of close *o* or broad *a* and that of open *e*; as in *boil*, *coil*, *soil*, *rejoice*. But the vowels sometimes belong to separate syllables; as in *stoic*. *Oi* unaccented sometimes has the sound of close *i*; as in *avoirduois*, *connoisseur*, *tortoise*.

*Oo*, an improper diphthong, generally has the slender sound of *o*; as in *too*, *fool*, *room*. It has a shorter sound in *foot*, *good*, *wood*, *stood*, *wool*; that of close *u* in *blood* and *flood*; and that of open *o* in *door* and *floor*.

*Ou* is generally a proper diphthong, uniting the sound of close *o* and that of *u* sounded as slender *o* or *oo*; as in *bound*, *found*, *sound*, *ounce*.

*Ou* is also an improper diphthong; and, as such, it has six sounds:

1. That of close *u*; as in *rough*, *tough*, *young*, *flourish*.
2. That of broad *a*; as in *ought*, *bought*, *thought*.
3. That of open *o*; as in *court*, *dough*, *four*, *though*.
4. That of close *o*; only in *cough*, *trough*.
5. That of slender *o* or *oo*; as in *soup*, *you*, *through*.
6. That of *oo* shortened; only in *would*, *could*, *should*.

*ow* generally sounds like the proper diphthong *oo*; as in *brown*, *dowry*, *now*, *shower*: but it often has the sound of open *o*; as in *know*, *show*, *stow*.

*Oy* is sounded like *oi*; as in *joy*, *toy*.

## TRIPHTHONGS BEGINNING WITH O.

*Œu* is a French triphthong, occurring in the word *manœuvres*, which is pronounced in English *man-oo-vur*. *Oue* is an improper triphthong, in which the *o* only is heard, and with its long open sound.

## P

The consonant *P* has but one sound; which is heard in *pen*, *sup*, *supper*. It is sometimes silent; as in *psalm*, *receipt*, *corps*.

*Ph* generally sounds like *f*; as in *philosophy*. In *Stephen* and *nephew*, *ph* has the sound of *v*. The *h* after *p* is silent in *diphthong*, *triphthong*, *naphtha*, *ophthalmic*; and both the *p* and the *h* are silent in *apophthegm*, *phthisis*, *phthisical*. From the last three words, *ph* is sometimes dropped.

## Q

The consonant *Q* has the sound of *k*, and is always followed by the vowel *u*, which, in words purely *English*, is sounded like *w*: as in *queen*, *quarter*, *request*. In some words of *French* origin, the *u* is silent: as in *coquet*, *liquor*, *burlesque*.

## R

The consonant *R*, at the beginning of words, has a rough sound; as in *rose*, *room*: in other situations, a smoother one; as in *proud*, *harrow*, *barber*.

## S

The consonant *S* has a sharp, hissing sound; as in *sad*, *sister*, *thus* and a flat sound, like that of *z*; as in *rose*, *dismal*.

*S*, at the beginning of words, or after any of the sharp consonants, is always sharp; as in *see*, *steps*, *cliffs*, *sits*, *stocks*, *smiths*.

*S*, after any of the flat mutes, or at the end of words when not preceded by a sharp consonant, is generally flat; as in *eyes*, *trees*, *beds*, *bags*, *calves*. *Ss* is generally sharp.

*S*, in the termination *sion*, takes the sound of *sh*, after a consonant; as in *aspersion*, *session*: and that of *zh*, after a vowel; as in *invasion*.

*S* is silent in *isle*, *island*, *oisle*, *demesne*, *viscount*.

## T

The general sound of the consonant *T* is heard in *time*, *letter*, *set*.

The general sound of *t* after the accent, when followed by *i* and another vowel, is that of *sh*; as in *creation*, *patient*, *cautious*.

*T* is sometimes silent; as in *often*, *rustle*, *whistle*.

*Th* represents an elementary sound. It is either sharp; as in *thing*, *ethical*, *thinketh*: or flat, as in *this*, *whither*, *thither*.

*Th* initial is sharp; as in *thank*: except in *than*, *that*, *the*, *thee*, *their*, *them*, *then*, *thence*, *there*, *these*, *they*, *thine*, *this*, *thither*, *those*, *thou*, *thus*, *thy*, and their compounds.

*Th* final is also sharp; as in *south*: except in *beneath*, *booth*, *with*, and several verbs in *th*, which are frequently written with final *e*; as *soothe*.

*Th* medial is sharp when preceded or followed by a consonant ; as in *swarthy, athwart* : except in *brethren, burthen, farther, farthing, murther, northern, worthy*.

*Th* between two vowels is generally flat in words purely English ; as in *gather, neither, whither* : and, sharp in words from the learned languages ; as in *atheist, ether, method*.

*Th*, in *Thames, Thomas, thyme, asthma, phthisic*, and their compounds, is pronounced like *t*.

## U

The vowel *U* has three sounds properly its own :

1. The open, long, or diphthongal ; as in *tube, cubic, juvenils*.
2. The close or short ; as in *tub, butter, justice*.
3. The middle ; as in *pull, pulpit, artful*.

*U* forming a syllable by itself, is nearly equivalent in sound to *you*, and requires the article *a*, and not *an*, before it ; as, *a union*.

*Bury* and *busy* are pronounced *berry, biszy*. Their compounds are similar.

After *r* or *rh*, *open u*, and the diphthongs *us* and *ui*, take the sound of *oo* ; as in *rude, rhubarb, rue, rueful, fruit, fruitful*.

## DIPHTHONGS BEGINNING WITH U.

*U*, in the proper diphthongs *ua, ue, ui, uo, uy*, has the sound of *w* or *oo feeble* ; as in *persuade, query, quell, quiet, languid, quote*.

*Ua*, an improper diphthong, has the sound—1. of middle *a* ; as in *guard, guardian* : 2. of close *a* ; as in *guarantee*.

*Ue*, an improper diphthong, has the sound—1. of open *u* ; as in *blue, ensue, ague* : 2. of close *e* ; as in *guest* : 3. of obscure *e* ; as in *league*.

*Ui*, an improper diphthong, has the sound—1. of open *i* ; as *guide, guile* : 2. of close *i* ; as in *conduit, circuit* : 3. of open *u* ; as in *juice, suit*.

*Uy*, an improper diphthong, has the sound—1. of open *y* ; as in *buy* : 2. of feeble *y*, or open *e feeble* ; as in *plaguy*.

## TRIPHTHONGS BEGINNING WITH U.

*Uai* is pronounced like *way* ; as in *guai-a-cum, quail, quaint*.

*Uaw* is sounded like *wa* in *water* ; as in *squaw, a female Indian*.

*Uea* and *ues* are sounded *wec* ; as in *queasy, queer, squeaze*.

*Uoi* and *uoy* are sounded *woi* ; as in *quoit, buoy*.

## V

The consonant *V* always has a sound like that of *f* flattened ; as in *love, vulture*. It is never silent.

## W

*W*, as a consonant, has the sound heard in *wine, win*, being a sound less vocal than that of *oo*, and depending more upon the lips.

*W* before *h* is pronounced as if it followed the *h* ; as in *what, when*. Before *r* it is always silent ; as in *wrath, wrench* : so in *whole, whoop, sword, answer, two*.

*W* is never used alone as a vowel; except in some Welsh names, in which it is equivalent to *oo*; as in *Cwm Cothy*. In a diphthong, when heard, it has the power of *u*; as in *brow*: but it is frequently silent; as in *flow, snow, &c.*

*W*, when sounded before vowels, being reckoned a *consonant*, we have no diphthongs or triphthongs *beginning* with this letter.

## X

The consonant *X* has a *sharp* sound, like *ks*; as in *ax*. and a *flat* one, like *gx*; as in *example*.

*X* is sharp when it ends an accented syllable; as in *exit, excellence*: or when it precedes an accented syllable beginning with a consonant; as in *expound, expunge*.

*X* unaccented is generally flat when the next syllable begins with a vowel; as in *exist, exotic*.

*X* initial, in Greek proper names, has the sound of *z*; as in *Xanthus, Xantippe, Xenophon, Xerxes*.

## Y

*Y*, as a *consonant*, has the sound heard in *yard, youth*; being rather less vocal than the feeble sound of *i* or *y*, and serving merely to modify that of a succeeding vowel, with which it is quickly united.

*Y*, as a vowel, has the same sounds as *i*:

1. The open or long; as in *cry, thyme, cycle*.
2. The close or short; as in *system, symptom, cynic*.
3. The feeble (like *open e feeble*); as in *cymar, cycloidal, mercy*.

The vowels *i* and *y* have, in general, exactly the same sound under similar circumstances; and, in forming derivatives, the one is often changed for the other: as in *city, cities*; *tie, tying*; *easy, easily*.

*Y*, before a vowel heard in the same syllable, is reckoned a *consonant*; we have, therefore, no diphthongs or triphthongs *commencing* with this letter.

## Z

The consonant *Z* always has the sound of *s flat*; as in *breeze, zenith*.

THE END.

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